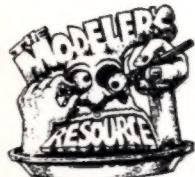


# The Modeler's Resource

"Catering to the vehicular and figure kit builder"

1141 Holly Avenue  
Clovis, CA 93611-6210



Okay, we goofed! This is *actually* the **APRIL '96 ISSUE #11**, but as you can see, the cover says July '96 Issue #12. We're prompt, but not *that* prompt. The contents page has it correct. Sorry for the confusion...

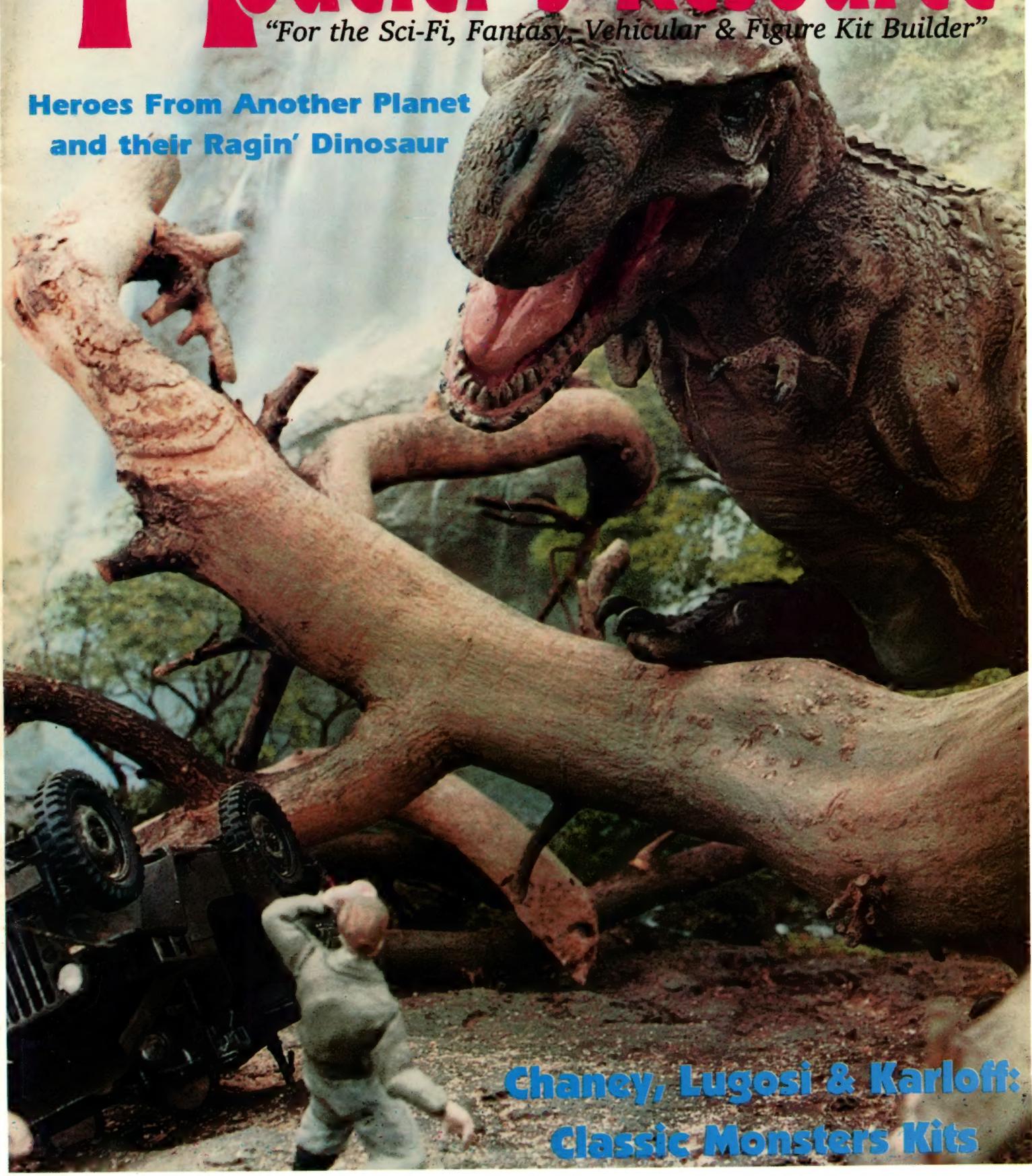
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# Modeler's Resource

"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

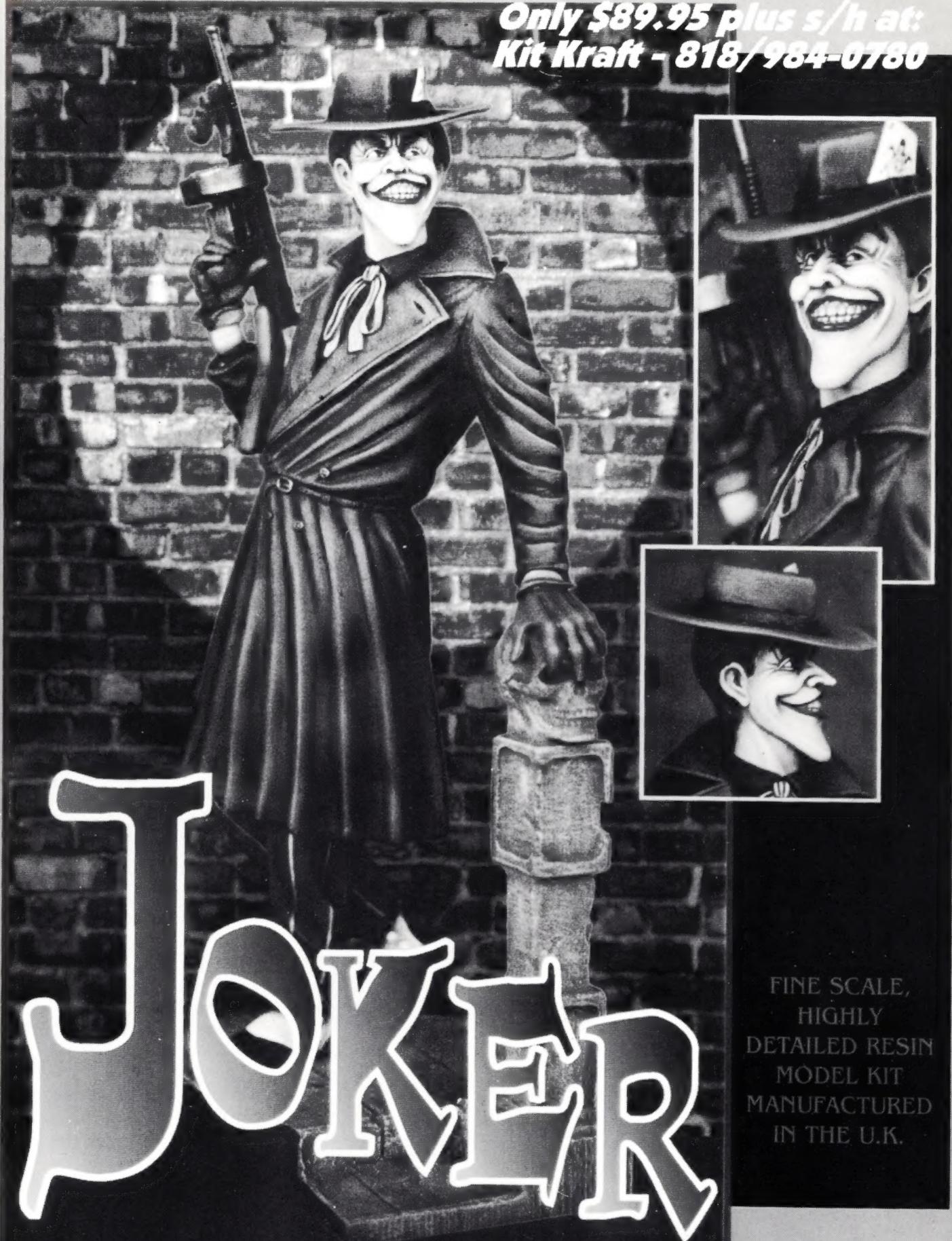
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ACME Color - Fresno, CA

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Morgan Publishing - Grafton, ND

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The Modeler's Resource (member IPMS/USA & SCAHMS), is published quarterly and promptly during the first week of January, April, July & October, 1141 Holly Avenue, Clovis, CA 93611-6210. Tel: 209/322-9854. Fax: 209/322-9053, e-mail: modres@valleynet.com. All contents copyrighted 1996. All rights reserved. Some images in this publication were created by the artists at New Vision Technologies, Inc. and are copyright protected. The opinions expressed in this publication are *not* necessarily those of the Publisher. Subscription rates are as follows: \$20.00/yr U.S.A. \$28.00/yr Can/Mex \$39.00/yr Foreign. Sample issues - \$6.00/US, \$8.00 Canada/Mexico, \$10.00/Foreign. All Checks and/or Money Orders MUST be in U.S. funds and drawn on a U.S. Bank for processing. All others will be returned to sender.

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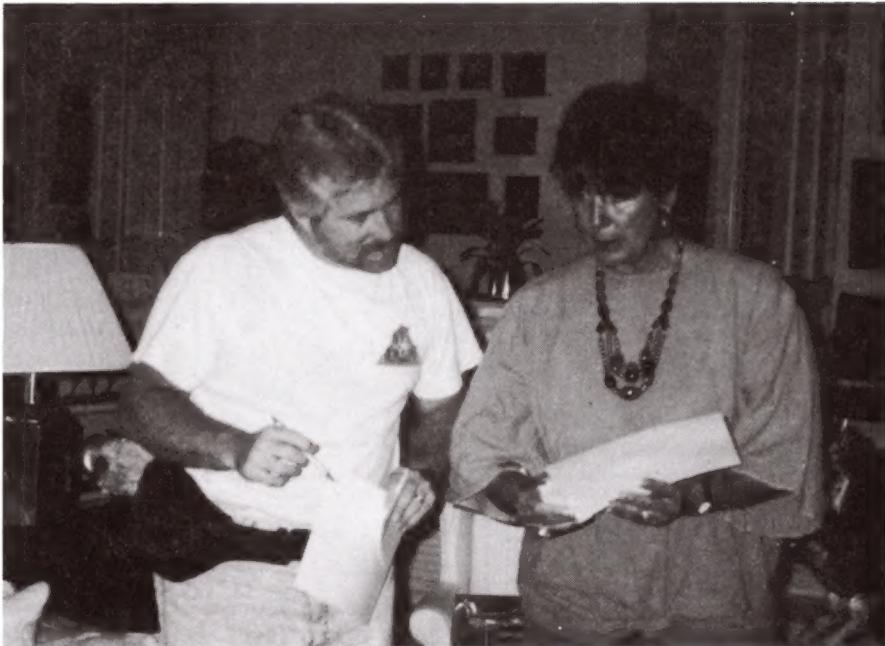
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**RECAST KITS:** With respect to all resin and limited-run kits submitted for review: The Publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

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**Cover:** Heroes From Another Planet is moving on the scene with some kits that you'll undoubtedly want. The T-Rex on the cover is now available. Read more about HAP in this issue, on page 23.

**Above:** We had a wonderful time talking with Sara Karloff about her famous father and many of the kits that have been (and will be) produced based on characters her father has portrayed. Join us beginning on page 13 of this issue. (Photo of Fred DeRovo and Sara Karloff)



To Fred &  
Sylvia - Best Wishes!  
Christine Taylor

#### From the Editor...

You know, it's interesting to think of the fact that most figure kits created today have some Hollywood tie-in. When figure kits first made the scene years ago, this was not necessarily the case.

We've been privileged to go behind-the-scenes on a number of occasions to see Hollywood at its best, filming some weekly series or movie. Recently, we enjoyed the opportunity of watching a scene being filmed from a future release called, *A Very Brady Sequel*. Since the first Brady Bunch movie made money, it was only natural that Hollywood would go back and crank out another one. This one looked just as funny (of course, it helps to be into the "Brady" frame of mind). It's also nice to see the same folks back for the second installment and we considered it a privilege to meet a number of the members of the cast, including the lovely Christine Taylor (middle in the photo), who plays Marcia ("Why is it always Marcia?" as Jan would ask). I certainly wouldn't mind a

excited about having Tommy expand our staff of writers.

Before we let you get into this issue, we'd like to announce the start of a new group, called *SALUT-ME* (*Sampled A Lot Uv The*

licensed model rendition of Christine:)

You'll notice that much of what's here in this issue has to do directly or indirectly with the old Hollywood classic monsters that many of us grew up with. Susan Mandell, of Cine Art recently visited our office to show us the new licensed 1:1 scale Boris Karloff/Frankenstein head that will be available shortly. What a piece of art! It's a *must have!* See their ad this issue for more information.

We'd like to welcome aboard Tommy Ellis of *Tom & Jerry Studios*. Tommy will be offering an article in each upcoming issue of the mag. We're pretty

*Magazine*). We'd like to give the salute to two retailers who have decided that it's better to receive than give: *The Underground Modeler* out of Toronto, Ontario Canada and *Toemen Modelbouw* in Den Bosch, Holland. These stores have been receiving copies of our magazine and then simply opted not to pay for them. Actually the first retailer is an interesting chap. He never paid for one magazine and has more excuses than the 6th graders I teach do about losing their homework! The second retailer paid once and then apparently decided he didn't need to pay for anymore after that - ever! Doggone it, we simply can't say enough about people like this! Words just don't do them justice.

Continue to let us know how you are enjoying *The Modeler's Resource*. Thanks ahead of time. And we'll see you promptly in July with a ton of stuff

-Fred

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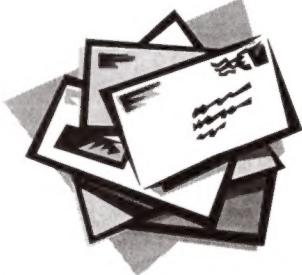
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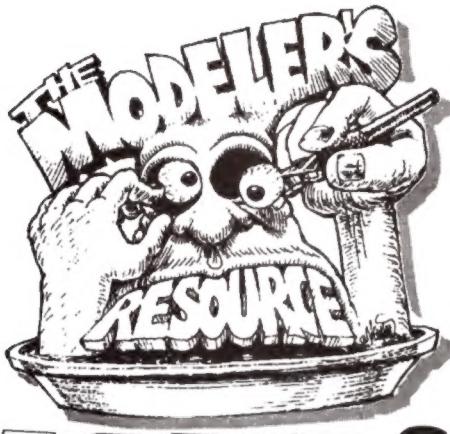


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## LETTERS

Dear Modeler's Resource,

I received issue #9, the first in my subscription... Thank you so much for your thoughtful letter and the hand-written post script mentioning Kit Kraft, Inc. and Creature Features. I've been dealing with both for some years now, and your reference shows me you are really on the ball! If only more magazines - of any genre - took such a personal touch.

Your readers may be interested in another Burbank, California store I do business with. Tony and Addie Naccarato own and operate one of Southern California's oldest, most authoritative and finest: **T & A Hobby Lobby, 3512 W. Victory Blvd., Burbank, CA 91505 Tel: 818/842-5062.** While specializing in radio controlled models, airplanes and boats, Tony and Addie never fail to stock plastic SF, horror, film and space program-related models of all stripes, along with a dazzling display of materials necessary for that perfect look for the kit of your choice. Friendly service and helpful advice is in abundance at this neighborhood shop.

As to your magazine, at last something competent, informative and down-to-earth for those of us into SF figure building, etc. As a professional SF writer, your magazine is most welcome - I build genre-related kits between stories. When I first heard you mentioned in (Dave) Carlock's column in *The Ertl Blueprinter*, I subscribed the same day. And I'm not sorry I did! You folks at **The Modeler's Resource** are not so high and mighty that you cannot give helpful advice to those of us who are merely mid-skilled modelers, e.g. the air brush article was great; coincidentally, I'll be buying an air brush in a month or so...

Keep up the good work... Much continued success!

Yours, Jonny M. Duffy, Burbank, CA

Hi Jonny,

Thanks for your kind words about the magazine. We really appreciate hearing that. Thanks also for informing us about **T & A Hobby Lobby**. Next time we're down that way, we're definitely going to make it a point to stop in to see them and their store.

Dear Fred,

...I want to compliment you, your staff and your writers on **The Modeler's Resource**. I can't remember ever seeing a publication improve so much so quickly (and it was pretty darn good to begin with).

Special notation to your Resource Review and Dark Knight articles, both very well written and informative. Also impressive was Jim Bertges' Time Machine article...And finally, Tom's color Bare Bones...what can I say, I'm jealous. But seriously, it's tremendous. Tom is one of the best artists in the kit building biz and being able to read about his techniques and actually see color samples is a kitbuilder's dream come true...All in all, **The Modeler's Resource** is just great.

Best wishes,

John Tucky, Los Angeles, CA

Dear John,

I have to say that your "X-Acto Facto" articles in **KITBUILDERS** are also done very well and extremely informative. I am constantly amazed at the amount of talented people I continually meet in this industry. Thanks for taking the time to jot us a note and, by the way, I couldn't agree with you more regarding Tom and his work.

Fred:

Here is my money! I don't mind paying for something that is constantly improving. Your mag looks and reads better and better with each issue...Thanks again,

Frank Orlando, Hawthorne, NJ

Dear Frank,

Thank you!

Dear Sir/Madam:

In response to your solicitation of photos from readers of your magazine (page 13 of issue #10), I have enclosed pictures of several examples from my collection, which now includes approximately 100 built up kits. I have been building monster/sci-fi kits for about 8 years, and am happy to see the increased attention given to the hobby.

You may keep the photos for your files. Keep up the good work on the magazine!

Yours truly,

Greg Turek, Guilderland, NY

Dear Greg,

Thanks for sending in some pics to share. You'll note we've included a few in our photo gallery section. We'll keep the rest on file and use them in future issues as room permits. Great work, by the way!

Dear Fred,

In reply to the letter from J.A. Proveniers in issue #10: (he) asks, "...what kind of people..." those of us are who worked for the late *Model Scene*. People like me, in fact! We worked hard for eight issues 'till the cost and distribution nonsense became

overwhelming.

To keep his publishing reputation spotless, Jim Main refunded every single cent in subscriptions.

(His) alleged money order and SASE never arrived in the U.S. Common sense should tell (him) to have a tracer put on (his) money order to see if it was cashed, by whom and where, instead of resorting to slander and libel re: the reputation of *Model Scene*.

I wouldn't work for a publication that is not 100% honest and take your insinuation as the greatest of personal insults!

Sincerely,

Steve Goodrich, South Colton, NY

Dear Fred,

Enclosed is a check for \$18.00 for my '96 subscription. Your magazine is very informative as I am just getting back into figure modeling. I do have one question either you or your correspondent from *Across the Pond* might be able to answer. I am an avid horror reader and one of the better series I have found is Brian Lumley's *The Necroscope* and *Blood Wars* novels. On the back cover of one of the paperbacks it states that models based on characters in the books were available. I have yet to find any mention of these kits in any publication. Do you have any information?

Keep up the great work. Thanks.

Tim Seevers, Guilford, NY

Dear Tim,

Thanks for your renewal. Whenever anyone renews, that speaks volumes. As to your query, we're not familiar with those particular kits that you refer to.

It's possible some of our readers may know something about the kits in question and can write to us and let us know. Another option you have, might be to write to the company that produces the novels you have. They may turn out to be your best source. Thanks for writing.

Dear Fred,

Thanks for issues #9 & #10 of *The Modeler's Resource*. I'm very impressed with your publication...I look forward to issue #11 and best wishes for '96.

Sincerely,

Will Roberts, Greensboro, NC

Modeler's Resource,

Please put me on your subscription list. Enclosed is a check for \$24. \$6 for your January issue and \$18 for the next 4 issues. I look forward to your magazine! Thanks a lot.

Rusty Ryan, The Colony, TX

Dear Mr. DeRuvo,

My name is Michael Allen and we spoke on the phone...about your magazine. I am in Houston, TX and there seems to be a lack of decent hobby shops here. I recently took up the hobby of kit building again and I very much look forward to reading your magazine.

Enclosed you will find a check for \$18

for a year's subscription...Once again, I look forward to receiving your magazine and reviving a great hobby. Sincerely, *Michael Allen, Houston, TX*

Dear M.R.,

Enclosed is my renewal subscription. Great magazine you have here, look forward to each issue, which comes early every (issue) I might add.

*Joe Nichols, Amsterdam, NY*

Sirs,

Enclosed is a check for \$24.00 to cover a 1 year subscription (starting with issue #11) as well as back issue #9.

Out of the various figure modeling/garage kit magazines I've seen, I've been most impressed with yours. It's actually filled with good, useful information while still maintaining an intimate feel.



**From the E-mail Zone:**  
*modres@valleynet.com*

Dear Mr. DeRuvo,

Read your outstanding article in the new issue I just purchased (of *Airbrush Action*). As kit building is a hobby I am just now getting interested in, I had been somewhat overwhelmed by the high level (& intimidating!) of finished work that I've seen in the few magazines (including your publication) available. Your comments admitting to not being a "master" of the airbrush were a refreshing change from the usual "I am a jedi knight of the airbrush order" type of article I have seen thus far. I have purchased the Horizon Arnold/Terminator kit and this is going to be my first project.

...thanks for the great article. You can tell the editors I would like to see a lot more of these as opposed to the 700th "how to mask your helmet" type. I will be trying to scour the hobby shops to pick up issue #10 that I saw available in the magazine.

Wishing you the best...AlemR

Hi AlemR,

Thanks for the comments on the *Airbrush-Action* article. I had a lot of fun putting that one together. And it's true, I don't consider myself to be a master, but I'm certainly having a great deal of fun getting there! Keep us posted on your kit building.

Hello,

I just finished reading your January issue of (*The Modeler's Resource*) and thought it was fantastic! I read the mag cover to cover and enjoyed every letter in it.

First, the commentary on to base or not to base was rather entertaining. I, myself, have to sit and decide howto base my models. I generally end up going the space-saving route and avoid large elaborate bases. This allows me to spend more time on more of my kits!



#### LETTERS TO THE EDITOR

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of **The Modeler's Resource** (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere *clearly* in your letter. Thank you.

*Mailing address:*

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**Fax: 209/322-9053**

You can also now reach us 'on-line' by e-mailing us at:

**modres@valleynet.com**

Thank you.

*Bill Gudmundson, San Diego, CA*

Greetings:

I recently came across issue #9 of your magazine and was impressed with its contents. I am enclosing a check for \$6.00 in order to receive a copy of issue #10. If that issue is as good as the last one, (and I'm sure it will be) you can look for my check for a subscription, as well as a check for any back issues I can get my hands on.

I was very impressed with Tom Gilliland's article on airbrushing. This is the man who taught me to paint and I am always on the lookout for anything written by him. Thank you for your time.

*Tom Wilborn, Salt Lake City, UT*

Second, I really enjoy all the articles on kit painting and reviews. I especially enjoyed the *Beyond the Bare Bones* article. The step-by-step painting instruction has really helped me out. Living in Montana makes life difficult for the figure modeler. I have yet to find anyone in my area as serious about this hobby as I am. Because of this, I find magazines such as yours to be very helpful in answering my questions about painting and modeling techniques. It would be nice to have someone around here whom I could ask the occasional "how should I do this" question. Anyway, I do work at the local HobbyTown and I have kept a few garage kits in stock and even sold a few so I am trying to do my part to generate interest in this hobby. With companies like Revell now getting into the vinyl business, I hope to succeed in corrupting a few individuals.

Anyway, please tell Zen Mansley that I read his article on modifying the Star Destroyer and found it very enlightening. I've had the same kit sitting under my desk for over a year now wondering what to do with it - now I know! Thanks!

By the way, the whole reason I thought about buying your mag was because I saw your page on my favorite website - Gremlins in the Garage! I frequent that site almost daily and will certainly hear of the release of Issue #11. I look forward to this issue because it contains my favorite subject - dinosaurs and woman! All this and an article on scratchbuilding bases by Tom GI! Real cool! I'll be sure to pick this issue up when it hits the stands. All in all, I just want to say this is one classy mag. A real modeler's resource.)

~Dino Dan

Hi Dan,

Thanks for your letter! We are so glad that you're into the magazine and that it's serving its primary purpose - to be a true resource for modelers. I'm sure Zen and Tom both appreciate how much you and other readers benefit from what they've labored over.

Enjoy this issue and thanks for tuning into us, through Denis' Gremlins in the Garage page. It's a very cool place to see what's happening - up to the minute. Take care and check back again.

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# Some Set-Up!!

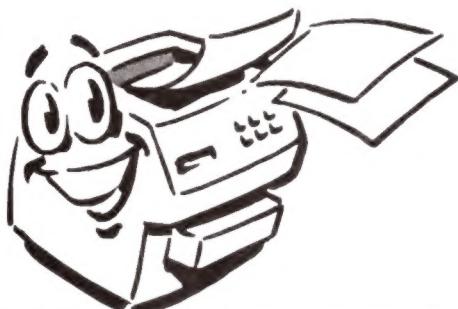
Does your model-related business or club publish a regular newsletter, update catalog, brochure or flyer? Are you finding that it's one of those things that usually gets done last because either you don't have the time, the inclination or both to create something that will give your product or club the professional attention it deserves?

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### Address All Correspondence to:

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ATTN: Fred DeRuvo





# The Final Chapter Customizing a Time Machine

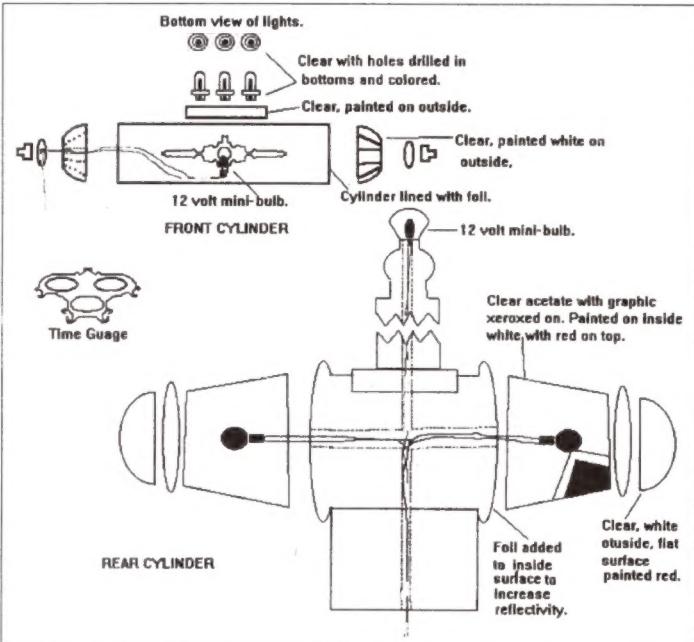
by Jim Bertges

For those of you who just joined us with this issue, in last issue's Part One, Jim detailed many of the processes he used to build and customize this version of the Time Machine. In this issue's final installment, he takes us through the process of adding lights to this kit.

**IMPORTANT:** The Publisher and Jim Bertges wish to extend their apologies to Mike Evans and Lunar Models for indicating that the model used in this two-part article was created by Lunar Models. This particular Time Machine kit, highlighted in these pages, was created and produced by Alan Terry of A.T.L. Models. This model was only sold (not sculpted, cast or produced) by Lunar Models for a short period of time (roughly 6 months) number of years ago. The Time Machine that is now being sold by Lunar Models was fully sculpted, cast and produced by Lunar personnel and is a completely different and separate kit than the one highlighted here. We apologize for this inaccuracy and regret our error.  
~Editor.

## WIRING FOR LIGHTS:

I must admit that I am an electronic novice. Heck, I'm practically an electronic idiot! The only reason I know which end of a soldering iron to hold onto is because one end gets hot and the other doesn't. So, it was with little knowledge that I approached the lighting aspects of this project. Fortunately, I was able to keep the requirements simple and the folks at Radio Shack were very helpful. I ended up buying four twelve volt light bulbs, five nine volt batteries, clips to hold the batteries and an on/off switch. By wiring the batteries 'in series' (positive to negative), I was able to multiply the voltage to forty-five volts. This was just enough to run the forty-eight volts of lighting I had installed in the machine

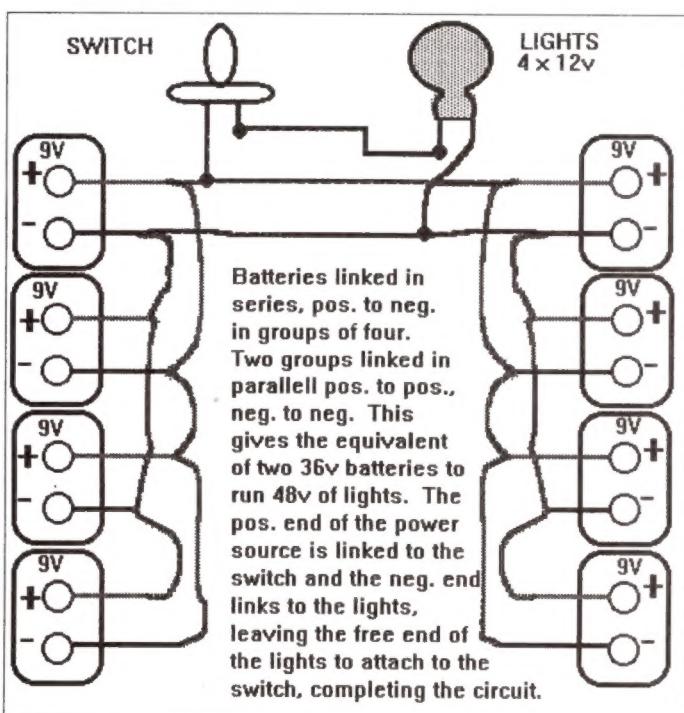


and helps the solder to stick. After that, the soldering went smoothly and the wiring was completed.

However, once I slipped all the batteries into their connections and turned the whole thing on, I discovered a minor problem. The lights lit beautifully, but the batteries became incredibly **hot**. One of them even began leaking. So, I called those helpful folks at Radio Shack again (1-800-THE-SHAC) and found out what I had done wrong. It turns out that I was using the batteries at too near their capacity and I had to add some resistance into the circuit. They recommended I add three more batteries, so I had more than enough current and hook the whole thing up to a dollar-and-twenty-nine-cent piece of equipment called a potentiometer, which could adjust the amount of resistance like a rheostat. Alas, this too, failed. Another call to Radio Shack informed me that I should have planned this entire circuit thing before I started instead of grabbing tiny lights off the rack and expecting them to work. They instructed me to wire two sets of four batteries in series (positive to negative) and then wire the two series of batteries together in parallel (positive to positive and negative to negative). This configuration gave me enough voltage to run the lights for the photos, but it burned out the potentiometer. At that point, I was at a loss.

Finally, by sheer luck, I discovered my grievous error. Being the electronic idiot I am, I connected both the positive and negative leads from the lights and from the batteries to the positive and negative terminals on my switch. This configuration was making a circuit that lit the lights, but it made a short that was burning out the batteries as well.

As luck would have it, I saw an article in *FineScale Modeler* about putting electronic motors in aircraft. An illustration in the article showed the simple wiring of the motor to the power source - the positive lead from the power source to the negative pole of the switch - the positive pole of the switch was attached to the negative lead from the motor - the positive lead from the motor went back to the battery. This way, when the switch is thrown, the power makes a circle, going from the battery, through the switch, through the motor (or light) and back to the battery, thus a full circuit. Once I rewired my lights in this manner, I was no longer plagued by sizzling hot batteries or smoking components. Now



without going over and burning out the bulbs. Soldering the connections went poorly at first, the solder kept slipping off the joints. But then I discovered soldering flux, a paste that is applied to the area to be soldered

everything works! However, next time I wire electronics into a model, I will plan and research that part first and save the trial and error for my paint job.

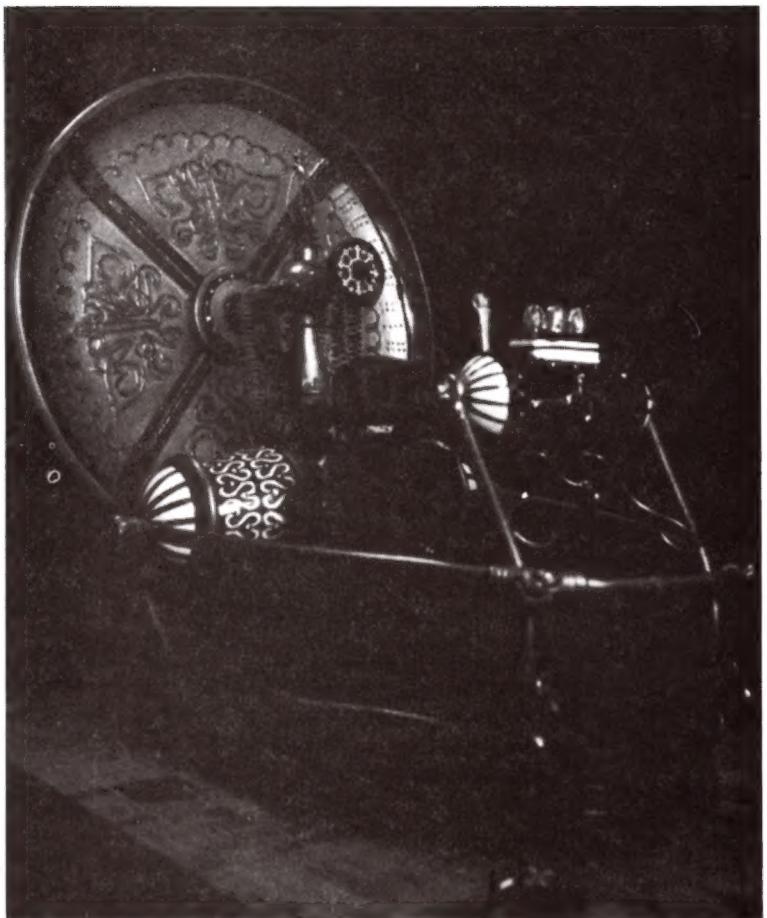
#### PAINTING:

The overall painting of the Time Machine was straight forward. The base of the real machine and the chair are made of wood, so they get the furniture treatment; a base coat of dark brown, followed by a black wash with lighter brown and tan drybrushing, topped off with a gloss coat. The upholstery was painted flat red with darker washes and lighter drybrushing to simulate the red leather of the machine. Other dominant colors on the machine were brass for the large disc and railings and gloss black for the front cylinder and rear cylinder.

The fine decorative details which were molded into the large disc were brought out with metallic copper to contrast with the brass. Other bits of color appear around the machine, usually red, yellow and green; the lights atop the front cylinder, the coils on the rear cylinder and the faces of the *time gauge* came in all three colors. The wire cages that surrounded the lights both in the front and rear were brass colored, but the supports for the lights were bright red. This was a paint-as-you-go project with sub-assemblies finished and painted one at a time.

#### FINISHED AT LAST:

I learned two important lessons from this customizing project. First, if you're not satisfied with a part you've made, set it aside and try again. When you're scratchbuilding parts, you are only limited by the supplies you have on hand and your own determination. If you keep trying, you'll finally get what you want. Second, if you're unfamiliar with certain techniques or equipment such as electronics, ask someone who knows. There are many sources of information via the telephone, books, magazines and even over the Internet. Don't hesitate to ask. Above all, familiarize yourself with such mysterious areas as electronics *before* you begin so you can properly plan their execution. Advance planning is the most important aspect of any custom or scratch-building project.



The Lit Kit!

# To Infinity... and Beyond!

Taking it to the limit by creating a Morlock figure in scale to the Time Machine (*below*).



Morphin' Magic...from Mutant Turtle action figure to finished Morlock (right)!



# C L A S S I C Monster Kits

By Fred DeRuvo

-with photos provided by Janus Company, Dimensional Designs, Artomic Creations and Karloff Enterprises-

Frankenstein's monster. When you think of this creature, it's almost impossible to think of anyone other than the person who, without doubt, created the most memorable characterization on the living screen. I'm referring of course, to Boris Karloff. This man is so indelibly carved in our minds as the one who brought Mary Shelley's creation to life that it really is difficult to give little more than lip service to all of the other actors who have portrayed this creature on screen or stage.

As a child, *Frankenstein* certainly made me tremble with fear. Yet, what made this Boris Karloff Frankenstein also so charismatic was the fact that he had many of the frailties found within the human psyche/soul. He really didn't intend to frighten people and was afraid of their fear of him, but wanted to be accepted and to fit in. Conversely, most of today's cinematic monsters are simply blood thirsty psychopaths, with little or no thought given to any human emotion. It's almost as if they're robots in human form, void of any and all feeling, except that of hate. It's my humble opinion that we've probably explored the dark side of humanity enough, thank you.

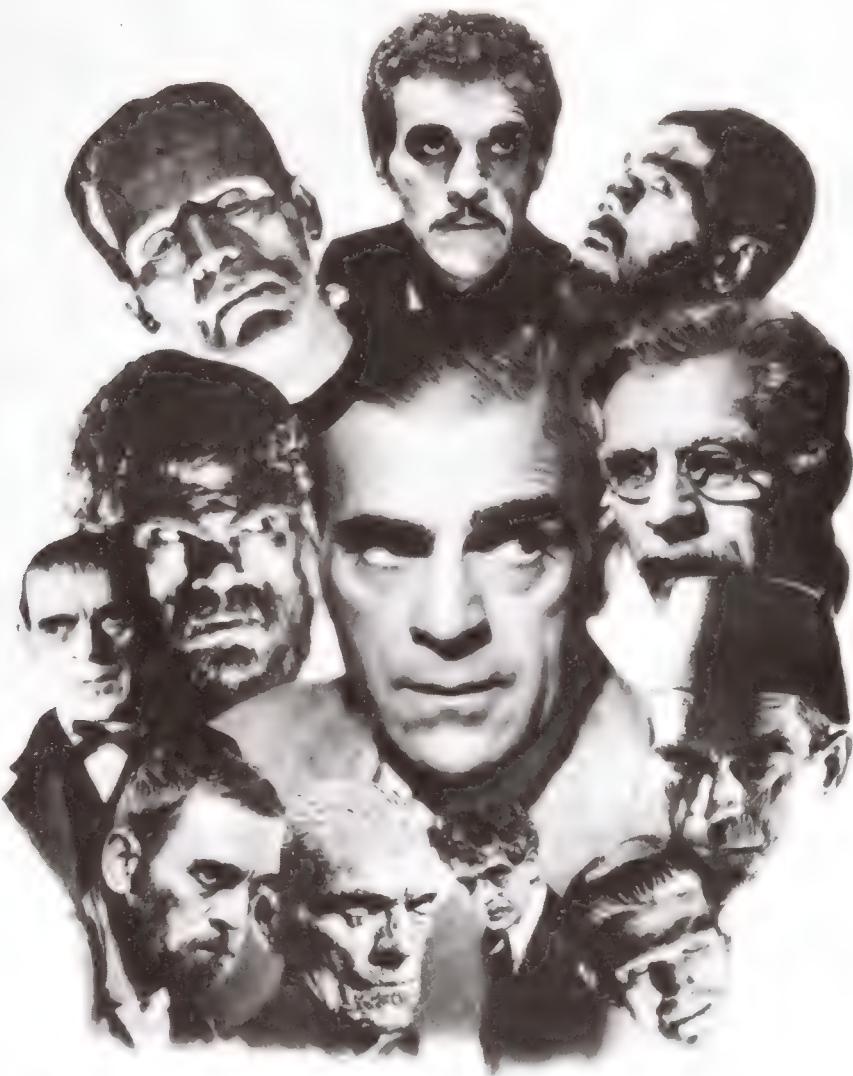
We recently had the wonderful privilege of meeting with Boris Karloff's only child, Sara. At her invitation, we traveled to her home not far from Palm Springs, CA. Upon entering her home, it is quite clear that this daughter has not forgotten her father and never will. I asked whether or not we could have the privilege of taking pictures of some of the memorabilia and mementos that her father had earned and received throughout his long career on stage and screen. Her immediate response was to usher us into a room right off the hallway which was dedicated to her father's memory. In it, were many pictures, framed

certificates, program bulletins and even a number of built and painted models and busts based on the characterizations that her father had made famous (*The Ghoul*, *The Black Cat*, *Ardeth Bay*, *Frankenstein* and others).

Sara is extremely flattered that model builders have wanted to keep the face of her father and the characters he has portrayed alive in resin and vinyl. She has worked with Danny Siracco ("Oh, he's wonderful to work with!" states Sara) to license the products that he has produced and sells through his company, *Dimensional Designs*. John Ulakovic of *Janus Company* ("A very fine man who produces beautiful renditions of my father's characters," Sara indicates) has also created and produced a number of model kits that are absolute winners. They seem larger than life, with detail that is overwhelming.

Ultimately, for Sara, her decision whether or not to grant a license to a producer of a Karloff-related product is specifically aimed at that particular product's quality. She doesn't see herself as being difficult to work with, with respect to granting a license. She will design each license to fit the particular financial situation of the model producer. She is out to protect her father's image and she jealousy guards that famous visage. Who can blame her?

Another way that Sara is working to keep her father's memory alive is through a commemorative stamp petition. She, along with the living relatives of Bela Lugosi and Lon Chaney, have banded together to begin a drive to have the Post Office issue stamps honoring these Legends of Horror. "It's moving along quite well," explains Sara. "It's important," she continues, "that these three men who have given so much to the cinema, be honored this way, through commemorative stamps. There is some good indication from the Post Office that we are





**Janus Company's Tower of London and The Ghoul**

getting there. There is also a question as to whether just their monster characterizations will be honored or the man and the monster. We're encouraging the Post Office to jointly honor the men and the character that they were most noted for, on the stamps. We would appreciate if the readers of *The Modeler's Resource* would write the Post Office and encourage them to do so."

You have to wonder how the Post Office could do otherwise. If it had not been for Lon Chaney, Bela Lugosi and Boris Karloff, would their representations of Wolfman, Dracula and Frankenstein be so richly carved in our memories? Very doubtful. These men imbued these characters with life and they continue to be connected to them. Taken a step further, it's quite probable that these monsters might not have had such a long lasting history if not for these talented men who made them most notable. The garage kit industry, which is thriving on resin and vinyl recreations of these monsters, owes much to these Legends of Horror. People like John V. Ulakovic, of Janus Company, will be among the first to second that.

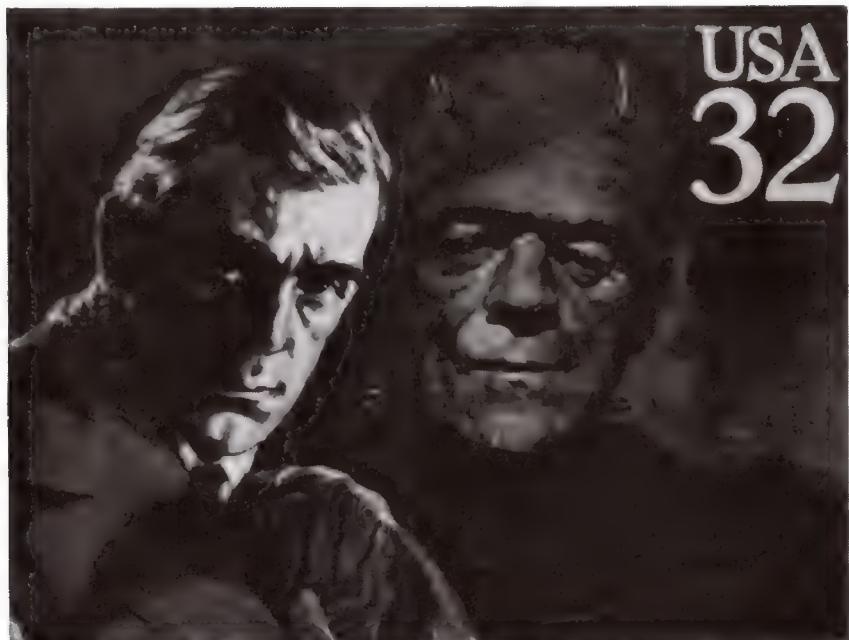
We first profiled Janus Company way back in our Issue #5, when we were still a bimonthly newsletter. We've come a long way and so has Janus. They are on the verge of releasing a good number of kits celebrating the characters that Boris Karloff, Lon Chaney and Bela Lugosi have made famous.

We're all familiar with Janus' *Lon Chaney, Man of a Thousand Faces* kit and *The Ghoul* and *The Tower of London*. These are remarkable renditions of the on-screen presence of Karloff and in the case of Lon Chaney, his kit is basically a "caught-in-the-act" type of model. The model captures the actor in the unusual place, off camera, while on the set trying on different accessories to change his looks. Who can look at any one of these kits and not feel as if one was being drawn into the realm of the actor? *The Ghoul* is straight from a scene in the movie, as is *Tower of London*. These kits are on a scale all their own, because they are larger than many garage kits allowing more detail to be cap-

tured.

Coming from Janus Company are the following kits:

- ◆ **Hunchback of Notre Dame** - (Sculpted by Tom Kuntz) This will be the Lon Chaney representation of this memorable misfit. This kit will be a wall hanging unit. Should be available now or very soon.
- ◆ **Ardeth Bay from 1933's The Mummy** - Bust  $\frac{1}{2}$  scale of Karloff. Will either be released as a bronze by Wolf's Head or may be a cold cast through Janus. Should be available in 1 - 2 months.
- ◆ **The White Zombie** - (Sculpted by Tom Kuntz) Highlighting a Bela Lugosi role. Should be available in 2 - 3 months.
- ◆ **Boris Karloff and Pierce in Make-up** - (Sculpted by Tom Kuntz) Boris in barber chair with Jack Pierce applying Frankenstein make-up. No target date yet.
- ◆ **The Hideous Sun Demon** - (Sculpted by Chris Walas) John states, "The original concept has been scrapped, and with my high regard for Mr. Walas, I've given him complete artistic license to create the kit the way he sees it." This kit may wind up including 3 figures, Sun Demon, woman



Basil Gogos artwork submitted to Post Office for consideration.



The incredible detail in an upcoming Dimesional Designs' Boris Karloff kit



An in-progress shot of Zombie (now complete)



Janus' unique wall kit of *Lon Chaney's Hunchback*

to get away and man (Robert Clarke) already having been slain by his own creation, the Sun Demon.

- ◆ **Phantom at the Organ** - Lon Chaney likeness. The concepts are down, but the sculptor hasn't been selected for this one yet.

Janus is considering vinyl renditions and would appreciate comments or feedback on the possible release of vinyl kits from their customers. Please contact them, with your comments, at: **Janus Company, PO Box 710928, Houston, TX 77271 Tel: 713/271-5570.**

Cine Art is another company that has recently produced a beautifully rendered, licensed 1:1 scale bust of Boris Karloff as Frankenstein, sculpted by Miles A. Teves (the main sculptor on the Robin suit for *Batman Forever™*, among other things). See their ad this issue for more information.

Danny Siracco, of Dimensional Designs has issued a number of licensed kits that are related to the monsters of yesteryear.

Kits representing Boris Karloff characters are: *The Black Cat*, *The Body Snatcher*, *Frankenstein* (large and small!!) and others.

For the modeler who is into classic monsters, there's a ton out there. Check them out!



Two of Dimensional Designs' licensed kits (more next issue)



# The Man Behind the Make-Up

by Silvia DeRuvo



If you mention the name of William Henry Pratt, you will probably be asked, "Who's that?" But if you mention the name of Boris Karloff, you will almost always get some kind of response that includes the name "Frankenstein." The three of them, William Pratt, Boris Karloff, and Frankenstein are really the same man, however very few people know much about the man behind the Frankenstein make-up.

William Pratt was born in England in 1887. In 1918 he arrived in Los Angeles, having changed his name during the time he had performed with traveling theater stock companies in western Canada. He chose *Karloff* because he thought it was a name somewhere in his mother's family, and he picked Boris out of the 'cold Canadian air'.

Boris felt that success did not always come of talent, but that it was simply a matter of being on the right corner at the right time. His right corner was the Universal commissary where director James Whale was lunching. He called Boris over to his table, and commented on how his face had some real possibilities. Boris was very excited and felt at this point in his career he finally had a face that might be recognized. Then Whale asked him to test for the Monster in the upcoming movie *Frankenstein*. He was shattered that he would have to hide all his new found beauty under monster make-up! Little did he know at that time the lasting impression that "the monster in the make-up" would have on his life.

Once he agreed to do the test he went to look for Jack Pierce, the head make-up man at Universal. Pierce approached the construction of the make-up in a scientific fashion. He thought about how a surgeon would cut the skull. Since Dr. Victor Frankenstein was not a practicing surgeon, he would have probably picked the easiest way, cutting the top of the skull off straight across like a pot lid, hinge it, pop the brain in and clamp it tight. That's the reason he decided to make the Monster's head square and flat like a box, digging the scar across the forehead, with two metal clamps holding it together.

Pierce explained his creation in a 1939 interview in the *New York Times*. The lizard eyes were made of rubber, as was his false head. He made the arms look longer by shortening the sleeves of the coat, and his legs were stiffened by steel struts in the pants. His large feet were boots that asphalt spreaders wore. His fingernails were blackened with shoe polish. His face was coated with blue-green greasepaint.

Boris and the Monster became an immediate success. Karloff commented on the popularity of the monster in this way. "I think the popularity was due to the compassion people felt for him, this poor tragic figure. His master, the only person he knew, had turned on him; he was helpless, alone, confused and terrified--how could one not feel sympathy for such a creature?"

One scene that was not included in the origi-

nal movie that Karloff felt best conveyed the Monster's innocence was the scene with the little girl playing by the lake. She was tossing flower petals in the water and watching them float away. She looked up and saw the Monster and was not frightened, but rather invited him to join in her game. He joins her, tossing in petals. When the petals are gone, he happily picks her up, thinking her a petal, and tosses her into the water to float. He cried and wrung his hands as he watches her sink to the bottom. This scene was not included because it was considered to be too violent, but the resulting scene in which the father is running with the dead girl, with no explanation as to how she died, was far more sickening.

The surprising success of *Frankenstein* caused Universal to regret having killed him off in the first film. But in Hollywood, anything is possible, so they simply resurrected him for his role in *The Bride of Frankenstein* which was equally as successful. Despite the fact that he was again obliterated at the end of that movie, he was successfully brought back for the third Monster portrayal in the *Son of Frankenstein*. Boris did appear in two later *Frankenstein* movies, but he did not play the Monster in either of them.

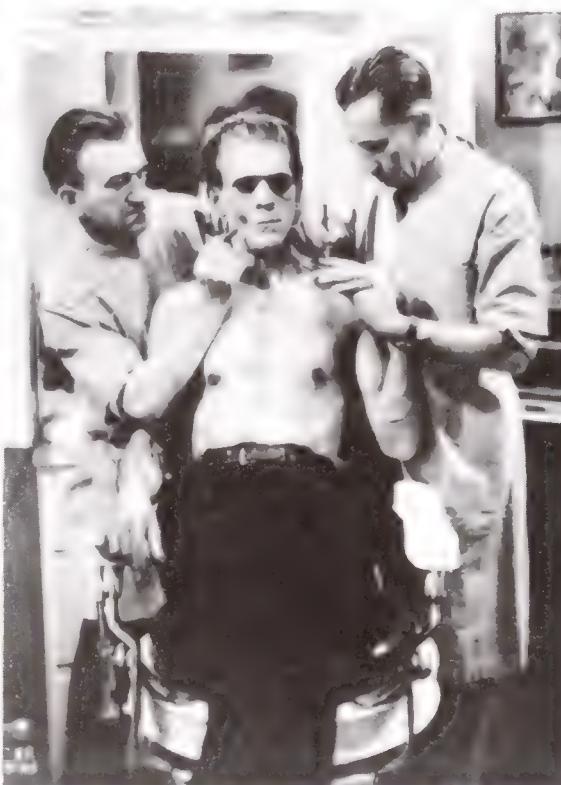
Despite the fact that the Monster and the movies were considered *Horror*, no one, especially children, found any fear in the creature. No one had anything but affection for him, especially Boris himself. Boris referred to the monster in this way, "God bless the old boy--without him I would have been nowhere."

But Karloff did not let his career end with his beloved Monster. In 1932, he made numerous films, but the most memorable were the *Mask of Fu Manchu*, and *The Mummy*. In *The Mummy* he again donned "monster" make-up, done superbly by Jack Pierce. In 1933, he was invited over to London to do *The Ghoul*. It was England's first *Horror* film, and Boris was excited at the prospect of doing it.

By 1939, he was back at Universal and made *The Tower of London* with Vincent Price and Basil Rathbone. Because of the movie, Vincent and Boris became immediate and lasting friends. Price once commented, "I identified with him immediately, as somehow I knew the villain was to be my role in movies too."

During this time he was getting a lot of criticism about his films' subject matter. He himself did not find horror for its own sake acceptable, he disliked the word, preferring the term *terror*. "The shock must come from a good story line," he said, "not shock for the sake of shocking. Even *Jack and the Beanstalk* is shocking!" As was his manner, he did not take himself or the films he made too seriously.

Boris' career did go beyond the monsters that we know so well. In the 1940's, and 50's he entered the world of 'Broadway' with such hits as *Arsenic and Old Lace*, and *Peter Pan* in which he played Captain Hook of course! He also earned himself a Tony Award for *The Lark*. In the 1950's, Boris also proved himself an



outstanding actor, this time in the new medium of live television with his weekly *Boris Karloff Presents*. His premiere show was the beginning of ABC studio. The cast rehearsed in a barn that ABC had taken over.

As television grew, Boris' career also continued to grow. Along with continuing his radio career, which included 12 years of doing his *Reader's Digest* radio show, he starred in TV movies and continued to do voices for animated films as well. Probably the best known of these was his last: *The Grinch Who Stole Christmas* done in 1968, for which he won a Grammy.

Boris did not just leave behind him the legacy of his movie Monsters, but for those who have followed in his footsteps, he was an integral player in developing The Screen Actor's Guild. In 1951, he was presented with a gold Honorary Life Membership card for all the work that he had done to protect all his fellow actors.

Boris also left behind one very special person: his only daughter, Sara Karloff. Words like *polite*, *courteous* and *genuine* were often used to describe her father and these words describe Sara as well. In a recent interview with Sara, we were able to see the admiration she has for her famous father. Her home is filled with memorabilia of his life and wonderful acting career. The 'Boris' room was filled with numerous pictures of his expansive career, as well playbills

from the plays he starred in like *Peter Pan* and many awards granted him throughout his life. There were many models kits that have been manufactured with her father's likeness, as well as numerous busts of him representing different characters that he played.

Recently she and the children of Lon Chaney Jr. and Bela Lugosi, have begun a campaign with the U.S. Post Office to produce a "Legends of Horror" stamp set with the likeness of the three men along with the monsters they portrayed. She has been traveling all over the U.S. to attend conventions with her petitions in the stamp drive. She stated that they are very close to getting approval for the stamps, but that the Post Office would prefer only the monsters on the stamps. She feels that the man and the monster is the most appropriate way for these men to be recognized the way that they deserve. She asks that supporters write their congressperson asking that they write the Post Office/Stamp Management, lending their support to The Legends of Horror stamp set.

She works continually in an effort to keep Boris' memory alive, but he is such a legend that his likeness will not soon fade into vague memory. New model kits of her father continue being designed, which Sara finds, "Simply delightful!" She is encouraged that even 60 years after his most famous movies he is not forgotten, by the population in general or her own children and grandchildren. Her

daughter-in-law related the story about how Boris' great-grandson told his friends at school that his 'Opa' was the Grinch. The teachers and students thought that the preschooler was making up a childish story, and were very surprised to find that his Opa truly was the Grinch!

The work of Sara and her family, but most especially the work of Boris Karloff, the Monster himself, will truly never be forgotten. Boris' last wife, Evie, echoed his sentiments upon his death by placing the following words underneath Boris' death notice in London papers: *To live in the hearts we leave behind is not to die.* Surely, William Henry Pratt still lives, in movies, in models and in our hearts.

To write in support of the "Legends of Horror" stamp drive, please write to:

Terry McCaffery  
Art Director/Stamp Development  
475 L'enfant Plaza S.W.  
Washington, D.C. 20260-2435

Much of the information on Boris Karloff's life was obtained from the book *Dear Boris-the Life of William Henry Pratt a.k.a. Boris Karloff* by Cynthia Pratt. The book has recently been re-released by Limelight Publishers in October of 1995. It is available at Barnes and Noble Bookstores.



Silvia DeRuvo w/Tony Cipriano's Ardath Bay bust to be released through Dimensional Designs



Sara Karloff with Boris' Grammy for The Grinch

# IN THE ARENA

with Steve Goodrich



STOMPING the entire Arena into a pancake comes **Lindberg's Godzilla** kit. A nice, economic way to own a representation of the big guy from his newer films. And despite all the yapping fans do about how we don't need more Godzilla kits, or how Godzilla isn't a 'serious' monster, I honestly think the majority of fans in any generation secretly adore Godzilla movies and must admit a nice Godzilla model looks several shades of cool on the shelf!

This kit can be easily done in a few hours as it's a SnapFit™ kit. But for the purist, it's a considerable task to glue and then address the many seams with putty and sanding. Options range from one end of the scale to the other, so you must essentially decide how far you want to go with this one.

In assembly, my only gripe is more on a newer modeler's behalf. Of the 34 fins, several were loose from the trees and the modeler must carefully identify the loose fins and go from there. Another thing is you'll need to be careful to eyeball which end of each fin faces the neck (up) end. Getting one wrong can throw the rest off. This will present no problems to those used to doing the Japanese import Godzilla kits where we only have Japanese symbols to follow.

Sculpting is very well done - exceptional for a styrene company. Figural kits have never been a strong point of styrene outfits and I'm very impressed by this job, though Lindberg, sadly, does not credit the sculptor. A strong point here, is that the tail is properly long - it goes on forever! This is often overlooked by many who render Godzilla since he reached full maturity in 1985.

The weakest point in sculpting is the teeth which are made as dentures to set into the mouth. Godzilla, as a mature adult of his kind, grows an extra row of upper and lower teeth. The teeth are only rendered in

single rows and the upper fangs are way too long. You can, of course, file the fangs down, sink small wires and build extra teeth, but this is all the job of the research department in a model company be it a major concern like Lindberg, or a one-man garage operation. To some, I'm being overly kind here - to others, I'm griping over nothing. In actuality, I'm only reporting facts so you can make up your own mind.

Box art is bland. The cover painting reflects the art done on all the Godzilla toys out there. The back of the box has three four photographs of the painted kit, which adds to the score. But the box shows the tail curled upward. In reality, the model's tail is more extended straight back. This is important in that every Godzilla kit in the world tends to curl his tail into a "C" shape. Lindberg has opted for a refreshingly new approach.

Lastly, a point which needs addressing here is that this model is molded in 'bile' Green. The instructions go on to mislead you to paint Godzilla like some lizard on a chlorophyll overdose! A quick way to paint this kit to true Godzilla colors is to prime the built up piece with Flat Black enamel spray paint. When dry, use acrylics to paint over a deep Slate Gray. Then drybrush with Black-Green. This being a Deep Green which use like Black in most cases.

Eye, mouth and claw detail can then be done according to instructions. Fins can be drybrushed in Light Gray leaving central area the same color as body. Or Silver; or Light Sky Blue if you're bashing the kit to have a bolt of radioactive breath issuing from his mouth.

Another option is to visit your local ceramic store or hobby shop. More and more craft places are selling glow-in-the-dark paint. Two or three coats of this stuff drybrushed on the fins will be a real howl once the lights go out.

This kit shows how truly far the hobby has come since the Aurora Godzilla came out. Overall, this kit is a ball of fun - ya just don't get this sort of fun out of a \$10.00 bill nowadays - at least anything permanent to set on your shelf! And I still wonder...if every closet Godzilla fan in America were to lean out the window at, say April 15th, 1996, at exactly 4:00 PM, Eastern Standard Time and scream "*Godzilla rules!*" if we might not create a tremor felt 'round the world!



*Attacking Martian* by Screamin' is the classic storm trooper soldier we are most familiar with from the original set of Mars Attack cards. As such, it is my personal favorite of this series.

There 25 pieces to this kit of various materials including vinyl and resin. Two pieces will not be used as they are optional hands. The hands are: right with ray gun; right open; left clinched fist; left open. Should you desire the open hands can be set in very hot water for a minute and one or more of the fingers carefully coaxed in toward the palm.

Also, the leg and arm pieces are ball socket joints allowing you to pose the soldier in any position you wish. Note should be made here to compensate for the hefty air tanks when deciding pose. Sculpting on the kit is second to none and perfectly duplicates the original card Martian in face and space suit. As to box art, all these Mars Attacks kits feature matching boxes with photo and art studies. Ditto as well as to the glow in the dark head of the Martian and specifically done collector's card included in each kit. Each card, by the way, reflects the subject of the kit and the cards are exceptional "go withs" to the originals.

Assembly is a bit more tricky than a standard Screamin' kit, but if you take the job slow and easy, you'll find nothing you can't accomplish. So *RELAX!!!* Just allow for some extra time and you'll be just fine. You may notice this Mars Attacks review lacks an overall flavor of fun and lightheartedness. This is due to the fact that I consider Mars Attacks a Science Fiction icon. These kits are literally a religious experience for me. It's difficult to be light and breezy about something as profound as these marvels. Forgive me?



Beaming down into the arena is AMT/Ertl's *First Officer Mr. Spock*. This vinyl kit is so easy to do, I could suggest it's one of those kits you can build in about an hour even if you've never done vinyl in your life. This is due to the fact that there are eight easily trimmed pieces with no air bubbles nor other surface flaws to deal with. the seam at the right elbow needs minimal filling, but all the rest of the break lines fall into areas where natural seams occur. Time out for a helping tip here, for new vinyl builders. When joining vinyl pieces, apply glue to one surface, heat the other join area with a hairdryer. As you join the two pieces, you'll find the warm piece gives and conforms to the harder

unheated piece. The heat will also make the glue kick faster. You'll find this especially useful where clothing joins on natural seam lines.

So, there are two other pieces in the kit. Whereas eight pieces make up Mr. Spock, a ninth vinyl piece is the old pistol-style phaser. This can be glued to his hip or fit into his left hand though this latter contradicts his "live long and prosper" salute. The last piece is a styrene transporter pad to display Spock on, if you wish.

Sculpting is well done, but could be a hair better. The hands are somewhat too large. If you are into perfect anatomy, you'll find them somewhat wanting. But to be fair, Leonard Nimoy may very well have larger than normal hands. I'm not a Trek Trivia expert.

The pose of this original version of Mr. Spock couldn't be any more perfect. It's the relaxed dignity we associate with this much beloved Vulcan. And even a non-Trekkie like myself can appreciate the promise of hope this alien being imparts - a model even worthy of my shelves, though I may never own another Star Trek piece. Don't kid yourself here, there are countless toys and figures out of Mr. Spock, but it always comes down to the point that a model kit will generally give you much better sculpting and detail than a toy: I feel this is no exception to that rule.

The box art is quite prosaic, but serves it's purpose in a no nonsense way that Mr. Spock would approve of. It's a simple, crisp photo of the finished kit. As a garage kit collector for more years than I care to admit, I love a vivid, painted box as do most of my brothers and sisters in vinyl and resin. But there is indication that garage and main stream figural kits have moved out of cult status into the collecting fast lane. So, a simple photographic box cover indicates to me, more truth in advertising helping the new buyers better figure where their dollar will go. So indeed, the box lacks imagination, but to paraphrase our Vulcan friend, "the needs of the many outweigh the needs of the few."





## with Tom Gilliland

So, you have all these models and you're all about displaying them, except that in most cases, they have no base to be displayed on. Either that or you are not all that thrilled with the base included in your kit and you feel like doing it one better! With that in mind, here is what amounts to just the tip of the iceberg as far as custom base construction is concerned.

For a quick and simple display base, sometimes all it takes is a small handful of supplies. For example, take a look at Photo A (pg 18). The Falchion model *Irea* is well in control of the sitch' with her big gun in hand and her boots planted on some industrial asphalt sprinkled with machinery. This base idea works well even without the assorted car model 'props' when all you want is a basic stand. Start with a wooden plaque and spread either white glue (cheap) or Liquitex Matte Medium (expensive) onto just the top surface. Then, immediately sprinkle Woodland Scenics® fine ballast (or any other brand) over the top surface. Allow this to dry for a few minutes and then shake the excess off into your unused supply. Let this sit for about an hour. Then, it is a simple matter of airbrushing or spray painting the base with some color (for some reason it's usually gray?) and then dry brush lightly with a lighter tone. The smooth edges of the base can then be painted another color or if you have masked off the top surface, you could use wood stain. Voilà - instant display base. If you want to add small props, you should put them on the base before adding the ballast so that they blend into the base surface better.

Ruins and stone work seem to be popular choices for many figure model bases. If you are looking for a great and inexpensive way of

# Beyond the Bare BONES

building up some stonework, try using Styrofoam as the core of your construction. It's cheap, light and easily found. You will find that it carves and cuts easily with even a butter knife, so blocking out the basic form of your base will be a snap! A simple stonework step is shown in Photo B. The Vision models' *Vampirella* beckons from the stone porch of her hangout, simple and effective. A little base like this is one of my favorites as it is subtle enough so that it doesn't compete with the model, yet offers enough to suggest a setting. It was made by using a sheet of one-inch open cell Styrofoam which was cut into a disc that fits onto the top of a seven-inch wooden plaque. A stair was cut into the side of the disc and a small wall section was trimmed from some excess from the original sheet. I then mixed up a thick batch of casting plaster and troweled it onto the Styrofoam with a popsicle stick, using water to smooth the surface. In fifteen minutes it had dried and I was able to use a Dremel tool to engrave a flagstone pattern on to the base. I then added a small resin gargoyle sculpted by Mike Jones, basecoated it with medium gray and drybrushed it. I then finished it off with a chocolate brown wash of Horizon paint.

You can take this simple formula as far as your imagination, of course. A more elaborate, at least in size, base is the one for the Falchion *Irea* with alternate body in photo C. A large block of packing Styrofoam (the kind made up off all the little balls), was used as its end surfaces usually look real ragged. It was then coated with plaster and scarred with a Dremel tool. A piece of aluminum foil was then placed under the rear corner and Sculptamold™ (a paper maché mixed with plaster) was placed around the bottom edge. Chunks of broken plaster were then pushed into the Sculptamold to look like fallen rubble and it was left to dry. Once dry, the aluminum foil was peeled off the bottom and the spilled rubble supported itself. An old cigar tube and another handful of model parts from the scratch-build bin rounded out the whole piece.

Another product you might like in place of Styrofoam and plaster is Balsafoam™. It is actually a super dense type of carving foam that can be worked with as little as a finger nail. The real plus is the detail that it will



Photo B - Vision's *Vampirella*

reflect. Once carved, it can then be painted with Liquitex Gesso to protect the surface. It can then be painted, even with a spray can if you wish. Balsafoam was used to create some 'custom' rubble for the Menagerie Mummy in Photo D. With a little ingenuity and a lot of extra doll house parts, you can easily create entire building sections, roof tops, or whatever.

Another popular base theme is landscaping. This, of course, could cover nearly a thousand possibilities, but in this case, will focus on one and leave the other applications to you. For this demonstration, I thought I'd use the Killer Kits' *Cape Fear* model of Robert DeNiro (Photo E). He comes with a stylized base depicting the characters' tattoos in the film, but I thought it would be cool to place him in a swampy 'jungle' like the one at the end of the

(Continued from page 17)

film. The model is a great likeness study and has all the menace necessary to dominate my little landscape.

Again, I began with a wooden plaque and added a layer of Sculptamold to form the basic ground cover. I then placed a few rocks from the garden onto the wet Sculptamold as well as the model's feet to create an impression for later placement and allowed the whole thing to harden (about half an hour). Once dry, I applied a basecoat of Horizon Caramel Brown and washed in some Olive Green and Chocolate Brown. I then airbrushed Polytranspar Transparent Med. Bass Green onto the base to add a moist 'swamp moss' color to the earth. I then used some silk flower leaves to act as foliage by cutting the leaves like palm branches along the edges. After this, I airbrushed each leaf with Polytranspar Mallard Yellow-Green for a wax-like look. I added some other foliage goods from the landscape bin to round out the flora of the base. A small amount of five-minute epoxy was then placed into some of the depressions in the base surface to act as puddles. In no time flat, I had my swamp.

Landscaping is a topic that volumes have been written on and I can only give lip service to here. The most important thing to remember when making an outdoor scene is to break up the



Photo A - Falchion's Irea

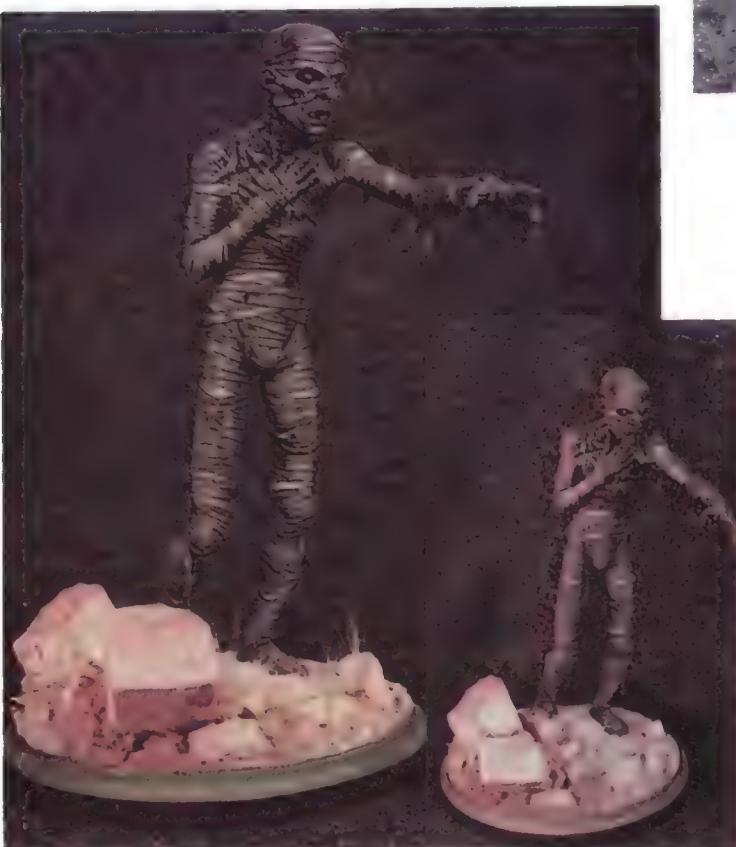


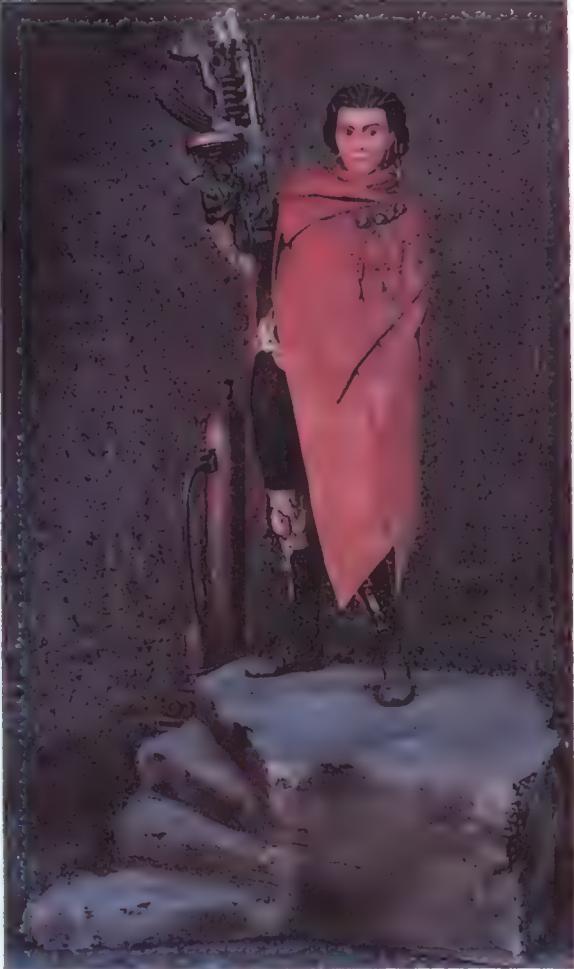
Photo D -  
Menagerie's Mummy

surface. You will find that using railroad landscaping, if used alone, will look fake or too uniform, however, if you mix several types together, getting a mix of color and texture, you will begin to see more realistic results. After all, take a look outside. Only on a football field is all the grass 'green'. Most natural settings are a mess with color and texture. The more things that you can find to mix into your ground coverings, the better. You will also find floral hobby shops invaluable when looking for good scale plants, or tree materials. Most of the stuff is scaled down versions of the real thing, and you can't go wrong there!

Some of the coolest bases though, will come from your imagination entirely. After all, considering the subject matter of most models, sometimes the realities of landscaping are far too mundane. In this case, I was looking for a base for a conversion of a Reds, Inc. Gal model from Japan (Photo F). Taking a bit of influence from Creature Core, I thought I would create a transforming spider-gal-whatever. While it is far from finished, you can see that the base I chose is a bit unorthodox as well as being integral to the entire piece. The demon skull my supernatural fem is sitting on is a Skillcraft models' human skull, cut with a band saw just below the nose. It was then puttied up using Magic Sculpt Epoxy Putty. A resin horn was added from the old junk parts box and puttied into place. Once this was completed, the skull was placed onto a sheet of foam core and urethane resin was poured over the top and allowed to pool around the base. Once



**Photo F -**  
**Reds Inc.' Gal**  
**(left)**



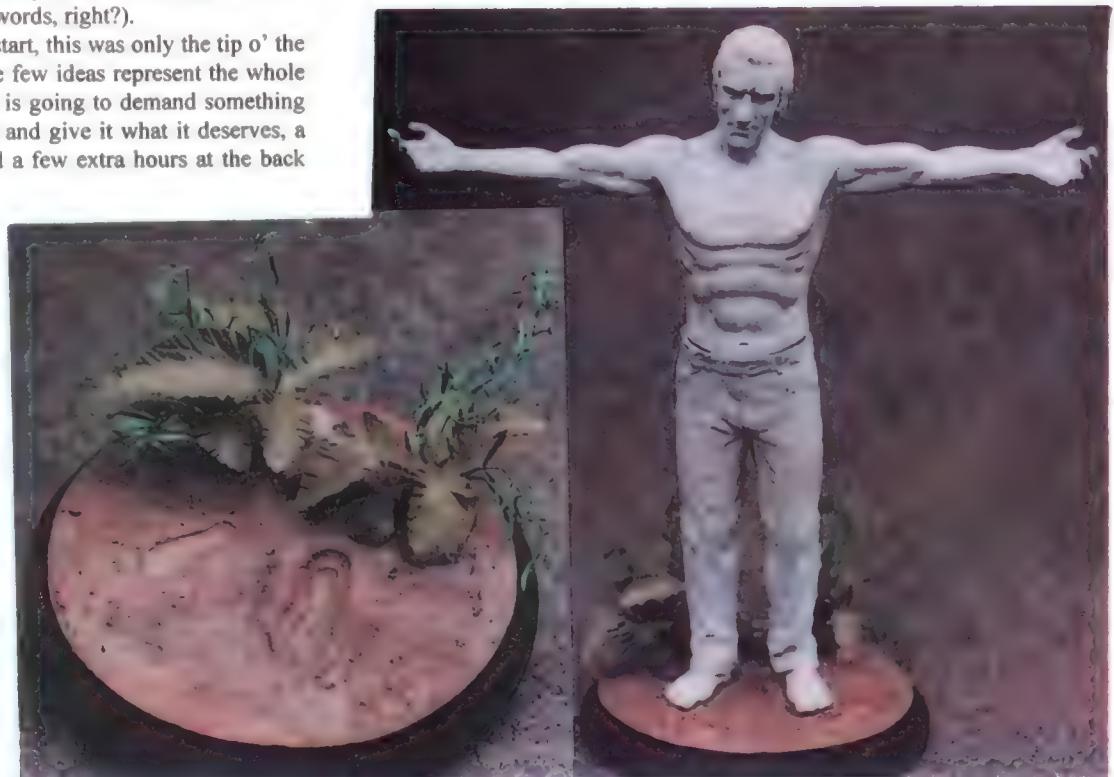
**Photo C -**  
**Falcion's Irea**  
**(right)**

the resin had cured, it was soaked off of the core with warm water. Now I had a great skull base sinking into some hellish goop to sit my conversion on - *if only I had some time to finish...* (famous modeler's last words, right?).

Well, as I mentioned at the start, this was only the tip o' the iceberg. By no means do these few ideas represent the whole ball of wax. Every kit you do is going to demand something specific or special. So give in and give it what it deserves, a chunk of your imagination and a few extra hours at the back end of your model building time. I think you will find yourself far more satisfied by going the extra mile!

**Killer Kits**  
47 Hungerford Road  
Cheshire  
Crewe CW1 1EQ  
England

**Photo E - Killer Kits'**  
**Max**



# Chiller



**Julie Strain strikes a pose**

Hello everyone. My name is Jerry Buchanan and this year, my friend, Laura and I decided to make the long journey from Nashville, Tennessee, to Secaucus, New Jersey for the Fall '95 Chiller Theatre Convention. We had no problem with the drive up there, but finding the hotel itself was frus-

trating. Here are some words of advice: make sure you have instructions telling you how to get to the hotel *before* you go. We drove all around Secaucus before we realized that we had passed the Meadowlands Hilton when we first got there.

#### Day One:

Once in the hotel, I was not that impressed. It definitely needs more elevators. We were constantly waiting for one of the two elevators to open. I was impressed at how much floor space was dedicated to the convention though. There were multiple dealer rooms on the first floor and even more upstairs. It really made me appreciate the fact that the convention was three days because it would take three days to see everything. The lobby started filling up with anxious people waiting to get in well before 6:00 PM, so we got in line and decided to do a quick walk-through of the dealer area.

I liked this convention because it was not a model-only convention. Models made up a good part of it, but you could find just about anything horror or sci-fi related. There were so

many dealers and so much to look at, that you could not walk through just once and see everything there was to see. The following are just a few of the many dealers that were in attendance:

Rick Alonso of Anime' Wink was there with Fewture Core and Impact. The combined forces of these guys made for one impressive table. I was really blown away by Impact's Genocyber kit and Fewture's

Bloodhammer kit. I managed to get the Bloodhammer, but Genocyber was not available then. It should be in production now. I stopped by Puff N' Stuff's table and picked up a Crow kit by Stefan Linder. David Fisher

and Terry Webb were there with the second installment of the Model Mania video tapes and the newest issue of *Amazing Figure Modeler*. Gordy Dutt and Rich Larson were also on hand promoting *Kitbuilders* magazine. We chatted with the very talented and polite John Dennett of Necronomi-Concepts. He was very insightful about how a model kit goes from idea to finished product.

Luis De La Fuente was there with his incredibly detailed skull kits. Two of his newest offerings are a Godzilla skull and a Queen Xenomorph Skull. The front part of the Queen Skull is cast in clear resin so you can leave the teeth clear. I definitely had to purchase that. Shawn Nagle had a table full of his great sculptures including the new Star Wars figures. I got to meet Frank Orlando for the first time. He had a table full of his beautifully finished kits for sale and display. I bought a really neat kit by Fantasy Creations, called The Demon, which is sculpted by Jim Fawkes. This kit is numbered and comes with leather wings. I finally got to buy Max Factory's Devilman kit. This is the one kit that was worth the wait. In addition to model kits, we also bought other stuff

**Wayne Hanson & a number of his kits**

**Frank Orlando and one of his expertly finished kits**



**John Dennett and his Crow kit from Inteleg**



**David "Modeling God" Fisher and Terry Webb**



**Art Storm, Impact & Anime' Wink' table**



**Genocyber Kit by Impact**



Shawn Nagle prepares to make a wish with his Chewbacca



Garett Fasano of Madhouse w/their Pewter Tirant Prince



Model Contest Entries

like books, magazines, T-shirts, toys, videos and I also managed to buy an autographed Ace Frehley painting by Mike Turso.

#### Day Two:

We decided to take things a bit slower the second day. We went upstairs and looked at some great looking wax figures and busts. Jeff Pittarelli had a room set up to display his beautiful paintings. Ed Repka had another room with his paintings. Most people have seen his work on the covers of Megadeth albums. Other rooms were for the Misfits, Louis Small, Jr., autograph sessions and the art and model customizing contest. The contest was on the small side, but there were many great models there. I am sure the judges had



Me. with my *Pumpkinhead II* by GEometric



Cellar Cast's licensed Boris Vallejo kits

a tough time making their decisions. I took some of my kits with me so I could get them autographed. I am a big Julie Strain fan and I thought it would be nice to get her to sign my Unnameable kit since she played the lead role. I did not know how she would react to being asked to sign my resin demon, but she loved it. She autographed it and let me get a few photos. Unfortunately, Takayuki and Yasushi Nirasawa could not be at the show. I would have liked for them to sign my Pumpkinhead II and Creature Core kits. All through the day, there were various events to attend. These included: A Scream Queens Panel, a Horror Actors Panel as well as various question and answer sessions with



Another Model Contest Entry (above)



Luis De La Fuenta of Grey Zon with his cool skulls (far left)

Metal Predator and Alien toys by Billiken (left)

Sara Karloff, Bela Lugosi, Jr., Ron Chaney, Roger Corman, Ben Chapman and many others. We never had any trouble finding something to do at this show. That night, they had a great Teenage UFO Rock and Roll Costume Contest Ball and Dance Party.

#### Day Three

On the last day of the convention, things began to wind down. There was an auction, an amazing sci-fi and horror trivia quiz game show and more Q & A sessions. After three days of walking around, we were ready to go home and rest. We wandered around some more, said our good-byes and left Chiller with a lot of good memories and more stuff to add to our collections. I was very impressed with this convention. All the nice people and overall professionalism definitely made the long trip worth it. I think that anyone who is into horror, sci-fi or modeling should try to attend this convention at least once.



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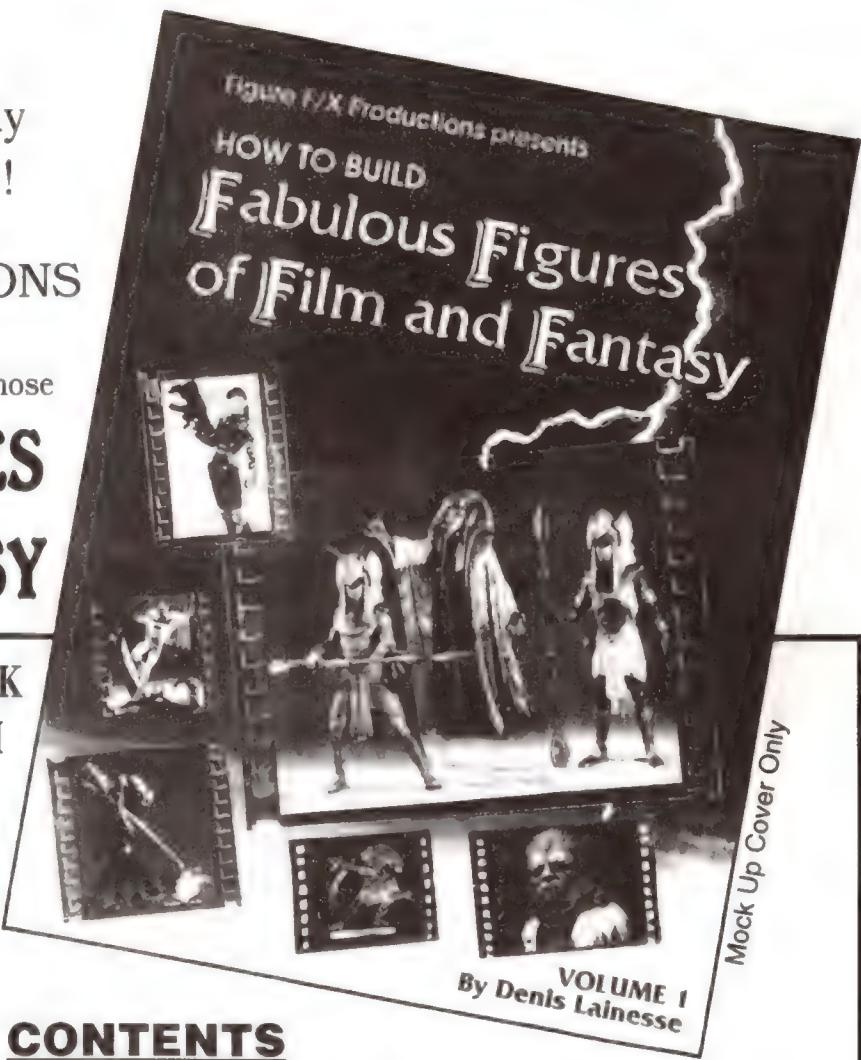
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The author, Denis Lainesse, has over 30 years experience in building figures and vehicular models, numerous awards to his credit, has given lectures and courses on how to build those models and is founder/president of a model club "The Outer Limits of Modeling" in his locality. He is also a Professional Photographer.

Note: For a taste of what to expect in the book, look for my articles in KitBuilders, March Issue #18 and The Modeler's Resource , April Issue #11.



# New Company Profile:

## Heroes From Another Planet



Picture above - from left to right: Fred DeRuvo, Chad Husbumr, Boyd Kosiyabong and friend, Patrick Jia; Picture above right - Art Guy Suravit B. at the drawing board; Picture bottom right - One of HAP's dinosaur skeletons; Picture lower left - Sculptor Rutt Nevill working on the upcoming licensed Ultraman kit.



*Heroes from Another Planet* is part of The Flying Tomato Music: Bangkok, Thailand. They've recently branched into model-making for special effects used in TV commercials. They also produce a range of models - Dragonball, to T-Rex and a T-Rex skull and a number of kits in-between.

The name was decided on as a sort of tribute to all of the heroes who came from distant planets to save our world, for example, Superman and especially Ultraman, their childhood hero. The company is made up of a number of players: Boyd Kosiyabong (Marketing), Chad Husbumr (Market Research), Rutt Nevill, (sculptor on upcoming Ultraman and a possible Rocketeer kit). Suravit B., Vasit M. and Nui round out the company in various aspects in the Art department.

The idea of opening a company was formed years ago, since Boyd and Chad were still in L.A. (about four years ago). It was a way of making money, so they could buy more toys and the more expensive kits. Chad relates, "I can't recount how many times we went to this one toy store in Little Tokyo to check out the toys. I think it was owned by the same owner of Horizon."

The company was simply a fantasy until one day, last summer of '95, Boyd, who is now living in Thailand, came to Chad with exciting news about the potential of opening a garage kit company. Along with the news, he brought a "one of" sculpture of Batman, and the T-Rex (highlighted in last issue's *Resource Review*). After seeing these kits, it's obvious that there is plenty of potential here. The only real obstacle for Boyd and Chad was not knowing anyone in the kit business. So,

they did what anyone with a new product would do, went to model-related stores to show their products and to get some feedback. They weren't sure if their product would reach the standard here in the United States. "Fortunately," indicates Chad, "people like our kits. It was reassuring to us after we spoke with Tom Gilliland at Kit Kraft, Inc. and he referred us to *The Modeler's Resource*."

A number of days after our first phone conversation, Boyd, Chad and another friend, Patrick Jia, on their way to San Francisco, stopped in to the office of *The Modeler's Resource* where we were able to get a first hand look at a number of their products. What we noticed besides the quality of their kits, was the excitement that was evident. These guys really wanted to produce quality kits. Judging from the T-Rex and Batman (one of), it was obvious that they had the talent.

A licensed Ultraman kit should be out soon, if not already by the time you read this. Other plans include a possible Rocketeer and they are currently working on a 1:1 Raptor project, sculpted by Nui.

These guys would like to see their kits distributed throughout the U.S. and in Japan simultaneously. Beyond this, they'd also like to reach the collectors in Europe and beyond. We wish them well and if after checking out the pictures of their kits, you'd like to contact them, please do so at the following address: **Heroes from Another Planet, 861 Sutter Street, #300, San Francisco, CA 94109 Tel/Fax: 415/673-1838**. You can also look for them at the upcoming Mad Model Party happening at the Pasadena Convention Center, May 11th & 12th.

# Girls...in Kit Form

~Article, Models & Photos by Tommy Ellis



Soldat Federation Crew Member

from live models that add a new dimension to the hobby. While there are many good things to say about the Japanese kits, the one limiting factor for many will be the price of any kits coming in from overseas.

The list of companies in the U.S. continues to grow as the garage kits and mainstream companies expand their lines. I personally like the kits from Soldat. They are well done and reasonably priced. Companies like Nightlife and Big Dan also produce kits in about 1:8 to 1:6 scale. The problem with some American garage kits or those done by smaller companies will be the molding. If you don't mind a little extra work, the kits done by smaller companies can be a good place to look and the pricing tends to be lower.

I wish I could list all of the companies and sculptors producing the girl kits that keep us so interested, but Fred only allows me so much magazine space. But, kits by Shawn Nagle, John Allard, Jim Fawkes and Tom Kuntz are among my personal favorites.

With the trend of pieces based on popular paintings and cover art, this will hopefully take us into a new area of much wanted, but never-before-available models. With sculptors like Steve West doing Boris pieces and Streamline producing the Heavy Metal cover art inspired kits, the trend toward quality and more recognizable subjects is pushing the industry in a direction I hope continues (Hey, Olivia, hope your catchin' this trend!)

The kits that were available in the beginning usually lacked in the things that we are starting to expect from all of the companies we buy from. Many of you can remember trying to get the seams out of a styrene Aurora or scratching your head when thousands of air bubbles showed up in an earlier resin kit.

After going through the white metal Phoenix and small resin kits, most of us have moved on to the larger scale (1:8 to 1:6) that most companies now produce. But some companies like Verlinden known for their extensive military pieces also issue girl kits in 54 to 120mm. Most of these are for military diorama builders, but they also did a series of fantasy girl kits that never had wide distribution. This shows that even companies that really aren't geared for girl



The growing segment of the modeling hobby continues to be figure kits in all forms. With this is an increase in the number of girl-related kits available to the figure builder. From the days when the Aurora *Vampirella* was pushing the envelope for the companies to the current endless list the modeler has to choose from, it seems to be a totally different hobby.

No matter what your preference is, or where your interest lies, there is a company and a sculptor doing kits that seem made just for you. If anime characters are needed in your collection, the Japanese have that areas well covered. Companies like Horizon can fill in the Superhero/villain, and any number of smaller producers cater to the lesser known, but no less interesting subjects.

The endless list of anime figures coming from across the water makes it difficult at times to decide where to spend those model dollars. The quality of the kits produced in Japan is hard to believe at times. I have never been hesitant to order from a smaller Japanese company because even the garage kits take very little work to be ready to paint. There is a growing number of kits that are taken

kits see what the collectors want and are willing to take the time and expense to give us what we want.

The smaller scale metal figures are another good starting place for cool things. Phoenix figures from the Atlantis series can be hard to locate but the subject matter was all fantasy and the sculpting was some of the best I've seen on 54 to 75mm figures. Along with Phoenix, several companies based in Europe produce small scale metal kits that are too risqué to show in a family modeling magazine. If your taste runs to the more mature subject matter, you can find these through Red Lancers. Even considering what the Japanese produce, these kits can be a bit of a shock to most folks the first time they see them.

Another area that this hobby doesn't talk about much are the historical kits. There are many kits done in Europe based on the middle ages that can add a totally different look and subject matter to add to your collection. The number of metal kits done and the pricing may make this area more attractive for some people if you take the time to run down the importers and retailers of military and historical girl kits.

The subject of girl kits can keep most of us talking for hours, but I promised to save space for a 'how-to' on Horizon's new *Sil* and still leave room for photos. I hope this overview of girl kits gives you some new ideas to consider for your collections and the photos let you see some of the pieces out there to spend more of your money and time on.

Thanks to Carl Scott, Greg DePauw, John Allard and the folks at Horizon. The first two for their patience and the use of photos from their collections and John and Horizon for the help on this article.

\*\*\*\*\*  
The *Sil* kit from Horizon is one that the Giger fans, as well as sci-fi collectors will be looking for. It goes together with a minimum of work or cleanup and Tom Gilliland's painting instructions and paint list will be very helpful.

The trick with this kit is trying to make the opaque resin look transparent as *Sil* was in the movie, *Species*. After base coating with Floquil White Primer, I started the painting with three coats of Pearl White. Next, I added Polly S Brass to the Pearl White for a metallic sheen. This was misted onto all areas except the arm and leg muscles. At this point, the kit has about six coats of paint.

I added the detail to the kit using Armory Dark Brown. I will try to explain how I did this so that it makes sense. First, I covered a section of the kit to be detailed with water. You can leave only a small amount on the kit - too much and it bleeds, too little and the edges become too hard. The kit should be just wet enough to shine when light hits it. No puddles!! Take a liner brush and apply the brown paint in thin lines starting at the edge of the muscles and running to the center. Cross hatch these lines with more brown, using just the tip of the brush. The brown would bleed into the water enough to give a good representation of Giger's style of painting. I used movie stills to see what areas had this pattern, but one of Giger's books will give you a good idea of



Jim Fawkes' Kahra from Shape of Things



Tom & Jerry in a friendly discussion about the ins and outs of modeling

how he patterns his creatures.

The reason I put the detail in now was to apply more coats of clear paint over the detail to make it appear to be deep inside of her body. To get the effect I wanted, I mixed 3cc of Tamiya Clear Gloss with 3cc of Polly S Thinner and then added 6 drops (that's right, *drops*) of different Tamiya colors to get the transparent colors I had decided to use. These were mainly Flat Brown, Flat Green and Deep Green. The reflective nature of the under-painting changes the top layers enough to get a wide variety of blends and color changes. Just take your time and apply thin coats of the clear colors to build up to the shades you need. Patience, this style of painting takes time to see the effect. Be sure to keep most of the clears off of the muscles of the legs, arms, stomach and breasts. These areas are much more of a pale color than the rest of the body. The small amount of overspray that hits these areas will be just enough to create the shadows and blend in the brush work. My kit at this point, has around 50 coats of clears applied.

To deepen the areas of detail on the hands, face and feet, I applied a thin wash of the Dark Brown being careful to not let it spread to the tops of the detail. I added a small amount of Tamiya Clear Red to the tips of the spiky bits that stick out. I tried to do this kit without any drybrushing, as I didn't want to dull the finish. If you feel the areas that don't have clear applied need something extra, thin down the Pearl White and lightly mist this onto those areas. Be careful. It is easy to kill the detail



Verlinden's The Worm



Pallida Mars by Jim Fawkes



John Wright's Morphess

with just a small amount of White.

I finished by detailing the face and nails on the hands and feet. Since this character changed colors depending on the lighting she was in, you have more leeway with the colors you choose. I used a light purple around the eyes and followed the directions in the kit for the iris color.

The base is primed in Black and drybrushed

with Gunmetal, Pearl, Black and Silver to try to keep with the style of the kit and Giger's past work.

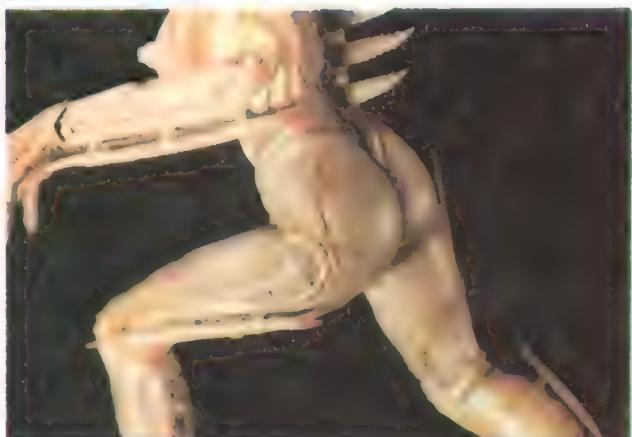
Overall, the kit was a lot of fun. It will allow you to try some painting techniques that we don't get to use often combined with a kit that has a good pose and is easy to build. I think Horizon's shift into the resin market was a good move for them and us as builders. Hope to see more in the future.



Crosshatch detail added after 3 applications of the clear paints

**Above:** Detail showing through clear paints after 40 layers of paints

**Right:** Letting overspray shade the muscles as you paint the carapace (hard shell)



# View From the Bench



## Monogram's Maquis

Kits built, painted and reviewed by  
*Ben Pfauemiller*



These two kits, *Bones to Pick* and *Gravepopper Ghoul* were a change of pace for me, since this was the first time I've worked with resin. The construction of the two kits was easy and straightforward. A little trimming of the mold lines and the filling of the gaps between a few of the joined pieces with some putty was all that was necessary, prior to priming.

The first step in the assembly is to glue the corpses together and the two bases. Whichever order you decide to build them in is up to you, because there are no step-by-step instructions. After the glued pieces have dried, they're ready for a dip into some warm, soapy water, along with a good rinsing to eliminate any traces of mold release. Allowing them to air dry is best to avoid leaving traces of skin oils behind. This could affect paint adhesion.

After that's all done, it's time to move onto some painting. Decide how you, personally want to paint the kits and which colors you'll want to use on them. I chose to give the bases a base coat of dark brown, then I drybrushed over it. The first color I used for drybrushing was a rust, then I chose a sandy-brown and finally, to finish off the ground colors, I used a light brown. For the tomb and headstones, I chose a dark gray for the base coat, then drybrushed a light gray over that. After that was done, I 'dusted' it with a dark brown (lightly) with my airbrush.

For the dead tree on the *Gravepopper Ghoul*, I drybrushed it with a green-brown and then drybrushed the vine dark green. The corpses received a base coat of flat black and then drybrushed with a light sandy-white color. I took a reddish-tan to highlight some of the guts and muscles. The pants and jacket can be, of course, painted any color you choose. I added some model railroad landscaping mosses to the vine on the dead tree, to the tomb and to the headstones for a more realistic look.

After I finished all of the painting and the kits had a few days to dry, I gave them a good, clear flat over coat to complete them. These kits are fun and easy to build. I would recommend them to anyone who wants to start working with resin kits.

Cool. That was my first impression of this kit. I began the assembly of the new *Monogram Star Trek Voyager Maquis* spaceship by examining all of the parts to make sure there was nothing missing or damaged.

After inspecting the kit, I decided to build the *Maquis* in three subassemblies: the main hull, the left wings and the right wing. Beginning with Section One (Hull Assembly) through Section Two (Hull Assembly continued), everything went together nicely, with no problems.

Section Three of the assembly instruction sheet has a misprint in it. Part #17 (Starboard Warp Drive AFT Panel - large), should be Part #16 (Starboard Warp Drive Nacelle Panel). The end of Section Three completes subassembly one.

Subassemblies two and three begin with Section Four (Wing Assembly). The wings go together nicely, with no problems. After completing the wings, it's time to move on to Section Five (Wing/Hull Assembly). Here, you will have a problem getting the wings to line up with the bottom of the hull. This can be solved easily by cutting just a small amount of the hook off of the mounting side of the wing support. Test fit the wing supports, until the wings line up correctly.

After Section One through Five are done and everything lines up well, I gave my three subassemblies a few base coats of Neutral Gray, sprayed on. After the base coat has dried (give it a couple of days), I took the various other colors needed for the *Maquis* spaceship and painted them on using a fine point and a wide point brush at intervals. When the final detailing has dried, I glued the three pieces together and then gave a few thin coats of flat overspray.

*Monogram's Maquis* is a good kit to build, with an average amount of detail molded in it, requiring some trimming. The few problems in the instruction sheet are not major, making them easy to fix. The toughest part of this kit is the detail painting required. It takes a sharp eye and a steady hand to achieve a good result. If you choose to build this kit, I hope you enjoy it, like I did.

## Bones to Pick and Gravepopper Ghoul



NS100 *Gravepopper Ghoul* (\$28.95) and NS101 *Bones to Pick* (\$44.95) can be purchased from David A. Graf, c/o Monsters & Mayhem Models, PO Box 10620, Costa Mesa, CA 92627-1062 Tel/Fax: 714/751-8620. SHIPPING IS EXTRA Checks/Money Orders need to be made payable to David A. Graf. NOTE: NS103 Resurrection Cemetery (includes two kits reviewed here, plus NS102 Fallen Angel of Resurrection Cemetery - \$64.95 - not pictured) should be available now for \$134.95 plus \$8.00 s/h.



Just a few of Bill Craft's beautifully detailed model kits: Above left - Dark Horse Mummy; Above right - Ravenhood's Space Ghost; and right - Revell's Batplane, Batboat & Batmobile.

Gregory Turek is sharing a number of his models extraordinaire with us this issue: Bottom right - Mad Labs' King Kong; Bottom middle - Resin From the Grave's The Abominable Dr. Phibes; Bottom left - Dimensional Design's The Slime People





Above left: Ken Convey took *Screamin's Target Earth* and modified it replacing the earth with a "tribble". He calls it "*Die, Tribble, Die!*"

Above middle: Terry Shewchuk's first attempt at sculpting. He used Critter Clay and plaster to create the 1:5 *Evil Ernie*. Above right: Terry's *G-Force Predator*, built straight out of the box, with a scratch-built tree from Plaster.

Right: Terry's 1:24 scale *Dropship*, which is his second attempt at scratchbuilding. Kit is 42" long, made out of styrene and not quite finished.



## Back Issues!! of The Modeler's Resource

Here is our complete listing of available back issues. If it's not here, it's not available. **Quantities are EXTREMELY limited.** Prices are listed. If we are out of what you order, your \*check or money order will simply be returned. (\*Checks/Money Orders must be in US Funds, drawn on a US Bank. Thank you for your help.)

**Issue #1 - Mar/April '94** The one that started it all! Mad Model Party coverage, Barker Bros - Dan Plant & Ken Morgan, Resource Review. We actually found some of these in our attic! **Very limited.** Newsletter format - 12 pages total Cost including shipping: \$6.00 USA - add \$1.00 outside USA

**Issue #3 - July/Aug '94** Tom Daniel articles, Chiller coverage, Resource Review, etc. Newsletter format - 16 total pages, very limited. These were found in the same box with stickers on them that say "Complimentary". Cost: \$5.00/USA - add \$1.00 outside USA

**Issue #4 - Sept/Oct '94** Interview with John V. Ulakovic of Janus Company, Highlight of Lon Chaney kit. The Resource Review, featuring Shape of Things' Mayberry 1000, 'Aurora's' Psycho House, etc. newsletter 20 pages Cost: \$5.00/USA, add \$1.00 elsewhere

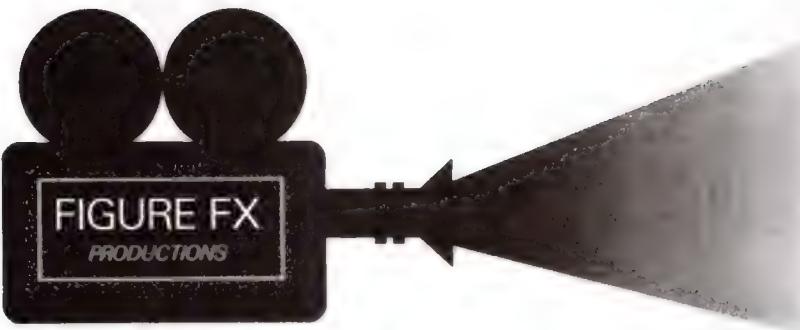
**Issue #5 - Nov/Dec '94** Profile of Modeler, Young J Won, Central Valley IPMS Model Contest; Glamour/Shadow Con coverage, Steve Goodrich's first column (In The Arena), The Resource Review, etc. newsletter 24 pages total Cost: \$5.00/USA, add \$1.00 elsewhere

**Issue #7 - Mar/April '95** Our Showcar Issue, featuring an interview with Big Daddy Roth artist, Ed Newton, Tom Gilliland's Beyond the Bare Bones, Predator - Pt 1, Dennis Murphy's Closet Hobbyist column, In the Arena, etc 26 pgs. Cost: \$5.00/USA, add \$1.50 elsewhere (Last bimonthly issue Moved to a quarterly w/Issue #8)

**Issue #9 - October '95** Spaced Out Issue featuring a Star Trek kits w/Mike Fredericks, Interview with Armin Shimerman (Quark), by Fred DeRuvo, article on Munsters related kits (and interview w/Karl Silvera, Fred Gwynne's Make-up man) and tons more! Cost: \$6.00/USA, add \$1.50 elsewhere

**Issue #10 - January '96** This is the first of our issues with interior color photos - 4 pages worth. Covers the new Bernie Wrightson Frankenstein kit, kits based on TV's Outer Limits, Men in Uniform, Gotham's Dark Knight, Part I on Customizing a Time Machine and tons more! Cost: \$6.00/USA, add \$1.50 elsewhere





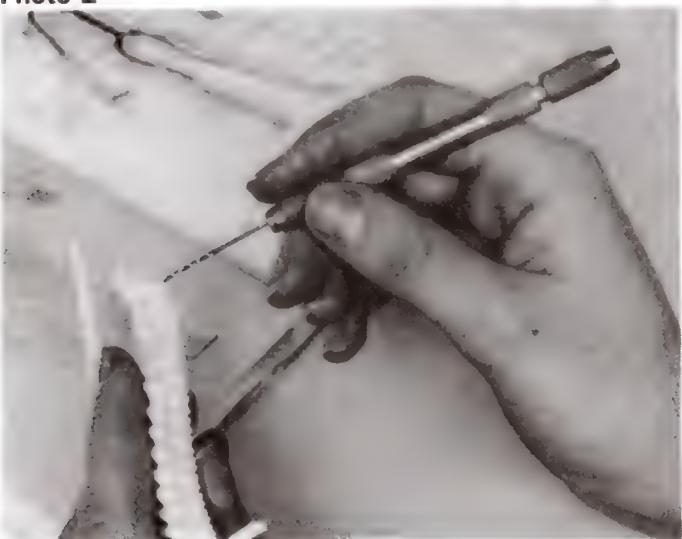
## by Denis Lainesse

Hello. In this article, I will show you how I used unorthodox products and pieces to achieve that 'real' look to enhance a somewhat plain skull/spine kit. Photo #1 shows the different pieces used in the completion of this project.

Even though it seems odd at first glance to use materials like Silly Putty™ and fake blood; they can work wonders in such a project. You can very easily stretch Silly Putty to make it look like muscles and ligaments and, when fake blood dries, it will give that dark reddish color you are looking for as a final touch. As well, you can use strings and wires for arteries, nerves, tendons, etc. After being painted, you can see how real it looks in the final picture. Here's how!

First, build the skull/spine pieces as per instructions. The parts from any kit will do. Just remember to keep it in scale with the rest of your model and that the more intricate skeleton parts you start with, the better your final product will look. So, using an encyclopedia or anatomical reference, find a good representation of what you want to achieve. It will help you in figuring out the placement of the nerves, arteries, esophagus and such. Carefully select the

**Photo 2**



**Photo 1**

proper diameter of string or wire. Once you have decided where they will be placed on the skeletal frame, drill measured holes in the appropriate locations, Photo #2. Attach the strings and wires with a simple knot, cutting the excess as close to the piece as possible. Do not worry about the knots as they will be buried under Silly Putty later. If you are using a power tool, remember to follow all manufacturer safety precautions. I can't stress enough the importance of wearing safety glasses with such tools.

Now, take a blob of putty big enough to fill the skull and bury it inside. Then take a car muffler (our esophagus), in this case, a 1:25 scale car muffler will work, and place it in the neck with one piece of string on each side of it to represent arteries. Work them in until they are positioned properly, Photo 3. The putty will adhere better if you give your figure a coat of primer first. Flat paint works best. Now comes the fun part! Take the Silly

# Figure FX Productions presents...

# How To Do Realistic Gore



Putty and break it into manageable pieces. Hint: Keep a moistened towel handy and frequently wet your fingers. This will prevent them from sticking to the applied putty and destroying your work of art. Attach the putty to the spine and 'work' in the muscles and ligaments one at a time, Photo 4. You can use two or more layers of putty. Each subsequent layer will give a sense of depth to the whole thing. You can use different scribing tools (i.e. pencils, knives or dental tools) for detailing muscle areas. Cover the skull part in the same manner, this time using only a light coat of putty. You can use scribing tools to detail the tissues as well. Note: Leave some bone parts, like the thoracic cage, tail bone or teeth uncovered, so that they peek through on the final product.

Spray paint the whole figure with a deep red color. If you do not have an airbrush, Testor's Spray Paint #1204, Dark Red is perfect! Be aware that brush painting may damage your work, so use a soft brush with a light touch if you can't spray. Then, coat it with Testors Gloss Cote. This product works wonders, but don't forget to use gloves and a mask in a well-ventilated area or you will get repercussions from your mate.

**Photo 3**





**Photo 4**

Believe me, you don't want that!

Now it is time to get into the more detailed

then paint the entire assembly, bringing out all the shadows and at the same time toning down your whites. Top this with a final coat of Testors Gloss Cote and watch it come alive.

For the final touch, place small amounts of fake blood in chosen places, like the holes of the eyes, inside the mouth and the deep crevasses along the spine. With the paint, you have the appearance of fresh tissue, while the fake blood will give you the slightly coagulated look!

These techniques can be applied to any type of gore. Use your imagination to enhance any of your kits. You are not bound to use only traditional products, like normal putty or paints. Try to look past what the object is used for conventionally, like in the case of the car muffler for the esophagus. By modifying or painting them, you will see the many possibilities where you can use these parts to represent something completely different and at a fraction of the cost. For more ideas on how to spark your imagination for enhancing your kits, look for my upcoming book **How To Build Those Fabulous Figures of Film &**

**Fantasy.** As well, you will find interesting information on how to use natural materials to create a realistic look for your bases, like the one Predator is standing on in **Kitbuilders** magazine, March issue #18.

If you have any questions, problems or comments, please feel free to contact me at: **Figure FX Productions, Attn: Denis Lainesse, PO Box 3100, Medley, Alberta, Canada T0A - 2M0 Tel: 403/594-1098**

Thanks and Happy Modeling!



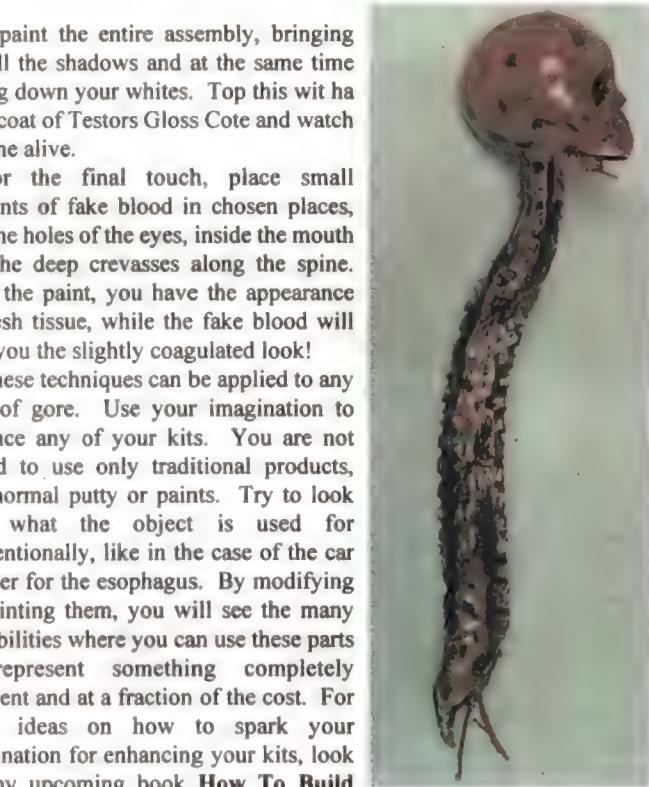
**Photo 5**

**Photo 6**

painting. Using black paint (any type), place it sparingly in recessed areas, like the eye holes, inside of the mouth and the deep crevasses in the back spine, Photo 5. Do the same thing with white paint, again any type, but this time, place it on the high spots, like the edges of the tail bone, thoracic cage, teeth and the outside part of the spine, Photo 6.

Using a thick wash made with 70% deep red and 30% compatible thinner (your choice), blend all the areas together to give it a 3D effect. Note a THICK wash here is the key, Photo 7. By doing this, you might lose some of the white detail. Just touch it up after, with more white paint. Let it dry thoroughly.

Now, mix two parts dark red with one part black paint. Take this mixture and mix one part of it with three parts of compatible thinner.



**Photo 7**



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# Playing Mantis

from Johnny Lightning to Polar Lights/Aurora...

Do you remember when you were a kid and you played with things other than models? (I know, it's hard to remember or believe that other things existed besides models...) When I grew up, I made a habit of collecting Matchbox®. They were fun, not only to collect, but to actually play with (something that couldn't be done so easily with models).

Two other main die cast line of toys existed that rivaled those of the Matchbox series: Hot Wheels® and Johnny Lightning®. As the names suggest, these die cast vehicles were known for their speed. They were often sold with 'superfast' racing sets in which cars would go careening around 90° curves or zip through the loop-to-loop. It was amazing to see how fast some of these cars actually went.

Johnny Lightning die cast cars, which were produced by the Topper Company, seemed to come and go as quickly as its name suggested and this was due mainly to the suit filed by The Securities Exchange Commission charging that Topper misrepresented the company's actual sales of the die cast cars. This ultimately led to the downfall of the company and, as quickly as Johnny Lightning cars emerged onto the scene, they just as quickly, disappeared.

Okay, interesting bit of history, but what has this to do with models? Well, some 23 years later a man who played with Johnny Lightning cars when he was a boy, decided that he wanted to not only bring many of the original cars back, but also add to those vehicles. Not only this, but he wanted to bring back another form of childhood pleasure - that of models. Mr. Thomas Lowe was a kid when the Lightning cars burst onto the toy scene. He bought and played with them. He also bought and built models - Aurora models.

Today, as President of Playing Mantis, he's in a position to reproduce things that many of us can only think or hope of doing one day. Recently, as we've previously reported, Tom, through his company, has taken a number of old Aurora kits and had new metal molds made from the original kit pieces: *The Addams Family Haunted House* and *The Mummy's Chariot*. These are highly sought after kits and the former is currently available exclusively through FAO Schwartz. Sales of this kit have been going so well, that FAO has opted to proceed with an exclusive on *The Mummy's Chariot* as well.

Eventually, these two kits should be available for a suggested retail



price of \$12.95 for the Haunted House and \$9.99 for the Chariot in a glow-in-the-dark plastic version at various outlets other than FAO Schwartz.

It seems as though the memories of yesteryear continue to become the realities of today. When Aurora Plastics Corporation shut their doors in the mid-seventies, I was involved in other things (Junior College) and had taken a hiatus from modeling, not even to realize that my favorite childhood modeling company was gone. By the time I became aware of it, most of the Aurora models that I had built or sought could not easily be found.

They say that history often repeats itself and it's nice to see two of Aurora's actual kits reissued in the same format as their original counterparts, including licensing. In many ways, it's almost as if Aurora continues to live. For those of us who enjoyed Aurora's models, we now have the chance to reintroduce ourselves and even our children to the kits that we grew up with as kids.

If you'd like to order either *The Addams Family Haunted House* or *The Mummy's Chariot*, call FAO Schwartz to place an order at: 1-800-426-TOYS. Ask for the Mail Order Catalog Department.





# To m Daniel

by Fred DeRuvo

We first brought Tom Daniel to your attention in our third issue. For us, this seems like eons ago and for many of you who joined us since then, you didn't get to enjoy the article like the rest of us. We thought it would be fun to not only introduce Tom to many of you for the first time, but also give a bit more of a picture of who Tom is and what he's noted for having accomplished in the past.

Tom Daniel is very well known in vehicular modeling circles. Before Tom actually began designing model kits, he worked for a number of Petersen publications, *Rod & Custom* and *Rod & Custom Modeler*. Here, he was contributing writer, artist and designer in a monthly column called, *Off the Sketch Pad*. It was during this time that Tom met up with two men from Monogram, Founders and Owners, Jack Besser and Bob Reder in 1967. They had seen Tom's designs and artwork in the above mentioned periodicals and the three began discussing Tom's ideas for possible development into model kits.

These discussions eventually led to the release of the first Tom Daniel-related model kit: *The Beer Wagon*, which recently, was reissued by Monogram in an autographed box by Daniel. This kit, in its original issue, proved to be a multi-million unit seller. Others quickly followed, including *The Red Baron*, *The Pie Wagon*, *T'Rantula* and all of the rest.

Photo A (below)

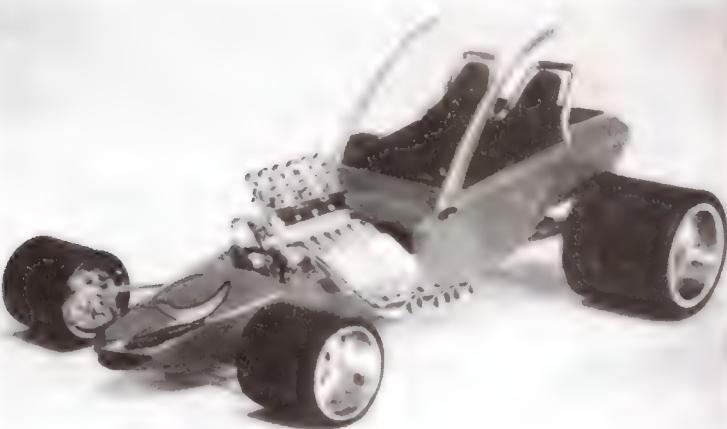


Photo B (right)



Tom's original line drawing of the Koach. Note headlamps and front fenders.

Since this magazine began slightly over three years ago, Monogram has reissued a number of Tom Daniel kits, among them, *The Garbage Truck*, *Badman*, *Stinger*, *S'Cool Bus*, *Fast Buck*, *Cherry Bomb*, *Ice 'T'*, *Baja (Bandito) Beast*, *Cop Out*, and the *Groovy Grader* should also be available now or soon.

It's interesting to note that a number of famous vehicles designed by Daniel were

also produced by AMT, although credit is often granted to others. Probably the most notable among them is the *Munsters Koach*. Tom explains, "As a young designer more interested in the designing than in how to squeeze every drop of money out of them (designs), it wasn't only (George) Barris that made out like a bandit on my designs at that time. Korkes and





Photo C (left)



Photo D (below)

Dempski made a small fortune off of the Batcycle for which I received no pay or recognition. As for Barris, approximately a year and half after the Munsters Koach became famous, I finally got a small measure of payment for my efforts in that project. \$500 that was paid to me through an attorney. When the kit came out with the 'designed by George Barris' on it, I was needless to say, really angry. I couldn't reach George...and I called the CEO at AMT, who of course, had no idea who I was and stated they could not change the packaging anyway.

Drag-U-La was another one of Daniel's designs that, as we know, is a highly sought after kit by modelers and collectors alike and also, to this day, Tom has received no recognition for the creative work he did on that kit.

Tom's creative work went into a number of projects while at Monogram, that, unfortunately for us, didn't make it all the way to the

production stage for one reason or another, or went through changes that resulted in a different end product. It happens with almost every toy or model that's ever been conceived. The remainder of this article highlights a number of Tom Daniel kits that either looked different by the time they were released or they were never released at all. I'll let Tom tell it like only he can.

"Photo A is of the early *Horn Toad* molded in green, with early nose decal design. The low-profile tires and huge diameter wheels obviously preceded the current trend in real life and though these are truly radical in width, I still like 'em

"Photo B is Roger Harney's (of Revell-Monogram) attempt to 'normalize' the Toad with the then 'fat' meat tires of the day. This could have been and still could be built as a real street roadster, with the hardest part being finding one of the slant-6 Pontiac motors.

"Photo C shows the development of the

*Hang Man*. Elements from the *Dragon Wagon* are evident in this photo.

"Photo D shows the *Muscle Bug/Smug Bug* in test color (red) and decal design variation that were not ultimately adopted.

"Photo E is a very rare shot of the mock-up model of what was to be the *Top Cop*. It would have been in the 'Snap' kit line, but did not see production due to my caricature of the LAPD 'Chips' types that management thought might offend some. Really?"

I have many Tom Daniel kits, some built and on the shelf while others remain safely tucked away in the closet. With respect to this last mentioned kit, who wouldn't want that one since it caters to both - vehicular and figure kit builders?

As a kid, I built many of these Tom Daniel kits, but of course, over time, they, along with many of my models, disappeared. It's nice that Revell-Monogram had the foresight to save the molds on some of these kits so that not only I could build them again, but now I can introduce them to my own kids.

The *Groovy Grader* has just been reissued (or soon will be). Can we plan on seeing more of these gems in the stores in 1996 and beyond? We certainly hope so, and you know that we'll keep you posted.

\*\*\*\*\*

If you would like to find out more about Tom Daniel, you can send for our back issue #3. Cost is \$5.00/USA including s/h. Outside United States, please add \$1.00.

\*\*\*\*\*

We'd like to thank Tom Daniel for allowing us to utilize these newly found pictures for this article. Thanks, Tom!

Photo E



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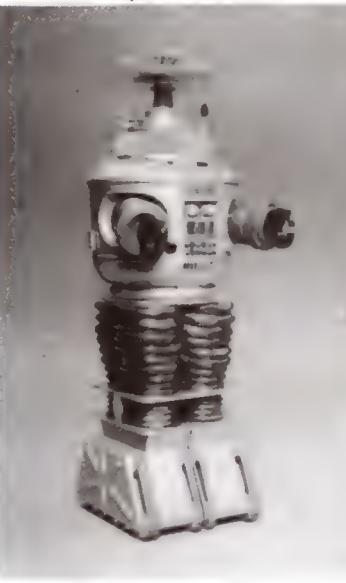
# Getting Lost in Space...

by Mike Fredericks

For the fall season of 1965, Irwin Allen and CBS introduced a new science fiction TV series about the Space Family Robinson. Lost in Space told the story of the Jupiter II with its family and crew who were thrown off course by a stowaway during their journey to colonize a planet in Alpha Centauri, in 1997. The show saw a number of related toys and merchandise produced, including three model kits from the Aurora Plastic Corporation. Lost in Space has remained a popular 60's classic through television syndication. 1995 marked its 30th anniversary. Today, Lunar Models offers a large number of Lost in Space resin and vacu-formed plastic model kits.

Lost in Space starred Guy Williams as Dr. John Robinson, June Lockhart as Maureen Robinson, his wife; Billy Mumy as Will Robinson, their son; Marta Kristen as Judy, their eldest daughter; Mark Goddard as Don West, the pilot; Angela Cartwright as Penny, their younger daughter; Jonathan Harris as the stowaway, Dr. Zachery Smith, an enemy agent whose mission was to sabotage the spacecraft on the launch pad and Bob May was the voice of the Robot.

Once LIS had firmly established itself as a hit series, Aurora Plastics offered their kit, #419 and #420. Based on an early episode titled, *There Were Giants in the Earth*, a cyclopean giant is portrayed threatening the Robinson Family with a



1:8 scale Robot



1:35 scale 18" Cyclops w/base  
(Chariot sold separately)

boulder in kit #419. A larger, rocky base and the Robinson's Space Chariot were added to create a larger version of the same kit, #420. Near the end of the show's run, Aurora introduced a third model kit, The Robot with Lost in Space #418. The robot and smaller Cyclops kit are valued at approximately \$1,000 each, if mint in box. The #420 Cyclops' value has gone through the roof at two or even three times the value of the other two models. Resin recasts of the Aurora kits exist today. Aurora had planned



Don West 1:8 scale

Dr. Smith and Will 1:8 scale

some figural kits based on LIS and a kit of the Jupiter II (even though they thought the design too simplistic to sell well), but by then the show had been canceled and interest waned.

In the mid 80's, when baby boomer interest in toys and models bloomed, U.S. sculptors, taking their lead from Japan, began to create model kits of their own design. One of the first was Mike Evans and his company, Lunar Models. Over the years, Lunar Models has offered resin 'garage kits' based on a variety of subject matter, but science fiction has always been their emphasis. Mike is a talented and accomplished sculptor himself. Lunar is constantly putting out feelers and questionnaires into the modeling world to help them determine what subject their next kit should be. Being the owner of a successful company allows Mike the luxury of creating a few kits he wants too. One subject matter for kits that is a favorite of both Lunar and their customers is LIS. Lunar offers an incredible amount of beautiful LIS model kits, all fully licensed and most sculpted by Mike himself.

In interviewing Mike Evans, I was told that, by far, the most popular of Lunar's LIS kits are those of the Jupiter II Space Ship and the Robot. Lunar offers a limited edition kit of 24" diameter Jupiter II vacu-form and hard plastic kit. This highly detailed copy from the 20th Century Fox blueprints of the four foot original miniature is in half scale (two feet across). An interior kit and separate electronic fusion core are two

accessory models Lunar produces to add to the realism of their Jupiter II. The fusion core includes rotating working lights like on the original.

A smaller 16 ½" Jupiter II is also sold by Lunar. The pattern for this model was turned on a computer lathe for accuracy. A retractable landing gear kit is sold separately as is a beautiful interior kit that has been



Class TV Y-M3 Robot (left); Comic Book Robot w/Mozart

recently redesigned for easy assembly.

A third Jupiter II kit is 16" across. This model can be built to portray the standard ship or the pilot episode version. (On the unaired first or pilot episode of LIS, the Robinson's ship looked somewhat different - larger windows and fusion core - and was called the Gemini 12). Lunar produces an interior kit that includes over 200 hard plastic and vacu-formed parts and an easy to install fusion core lighting kit in two different versions.

To help the modeler create some fantastic dioramas, several 1:35 scale kits are available to go with the 16" Jupiter II. The accessory kit includes a Sonic Washer, Forcefield, Hydroponic Garden Table, Drill Rig with optional parts for creating 1st or 2nd season versions, Jet Pack and Water Conversion Unit/Atomic Motor.

The 1:35 scale Robinson Family figure set #1 includes the entire crew in their silver space suits, plus Dr. Smith in 1st season military uniform and robot with photo-etched parts. The robot can be purchased separately as well. The 1:35 scale Robinson Family figure



Launch Site Diorama 1:72 scale



16 1/2" Vacu-Formed



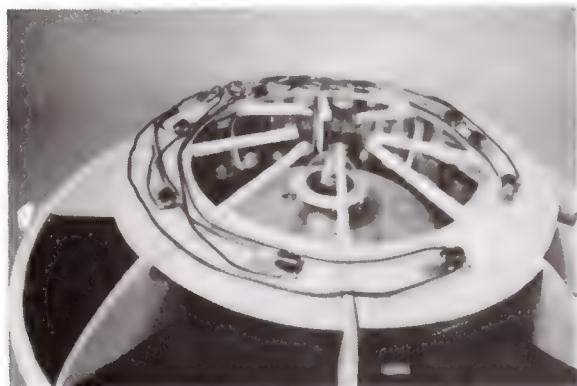
24" Vacu-Formed

robot even has the wording on the buttons of the control panel. Mike also made the pattern for the Innovation Comic Book version of the Robot, also 10" tall. This Robot has a new look as it was retrofitted with alien technology. A figure of the alien pet, Mozart, is included.

Lunar offers many diorama models in resin like the cave diorama from the episode, *There Were Giants in the Earth* which includes a figure of the Cyclops in 1:72 scale, the Spider diorama from *The Keeper*, which includes a tiny chariot and The Illusion Machine from *Flight into the Future*. The Launch Site diorama is a very nice model from the pilot episode and features the launch gantry tractors and the original Gemini 12. It comes in 110 pieces.

Two kits of alien space ships are available: The Invader's 5th Dimension Space Ship and The Derelict which includes a miniature Jupiter II. Lunar also makes 1:1 scale first and second season laser pistols with working lights, a 1:35 weapons set and several different smaller scale Jupiter II ships.

One of Mike's personal favorites is a model of Penny being captured by a tentacled alien. This is reminiscent of the kit Aurora never made. The kit is number one of a series of LIS kits and the focal point of a possible fourteen 1:8 scale figure kits with interlocking bases. Second is a kit of John Robinson, third is Don West with Bloop, the two versions of the robot are in the series and a kit of Dr. Smith and Will Robinson with Alien is a fine action scene. Lunar plans more LIS kits in the future.



Jupiter II Interior kit



16 1/2" & 16" Very Accurate CNC Computer Lathed ships



1:35 scale Robinson Family - Figure Set #1

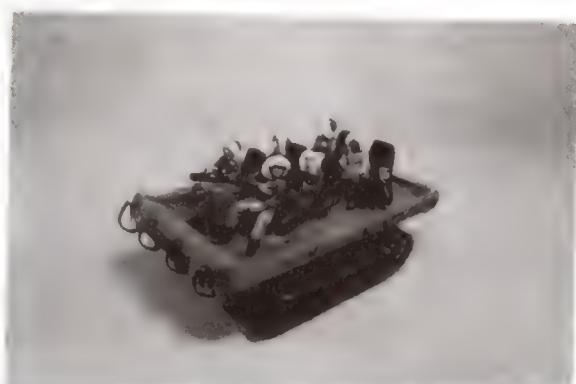
set #2 contains only the Robinsons and Major West in parkas, with their alien pet, the Bloop. All members are in seated positions to be placed in the Chariot. This is a cool kit. The treaded Chariot is another same scale model kit with clear vacu-formed canopy and dome. Another kit in 1:35 scale is the 3 1/2" high Space Pod with photo-etched brass scanner antennae. In the tradition of Aurora, Lunar's 18" tall Cyclops and base is a super detailed 1:35 scale diorama kit. The base is designed to hold the chariot (sold separately). Steve West, of Cellar Cast in Seattle, sculpted

Lost in Space remains popular to this day. The Sci-Fi Channel still shows episodes and all surviving cast members (Guy Williams passed away) regularly show up at Science Fiction conventions. Lunar has been in constant contact with Prelude Pictures (a division of Paramount) to buy the LIS license for the new LIS major motion picture they were planning. Mike reports to me that the film has been constantly postponed and Mike is sorry to say that he doesn't think it will ever be made. Contact them at:

**Lunar Models**  
**106 Century Drive**  
**Cleburne, TX 76031**  
**Tel: 817/556-0296**  
**Fax: 817/556-0298**



**LIS Illusion Machine Diorama**



**Robinson Crew in Cut-a-way Chariot in Parkas**



**Season 1 Laser Pistol**



**1:35 Space Pod 2nd Season (Photo Eched parts, etc)**



**1:35 Scale Chariot**



**1:72 scale LIS Spider Diorama Chariot**

# They Came From... Across the Pond

A look at the U.K. kit industry with the Publisher of DRONE newsletter:

## Andrew Hall

Here we go with yet more fun and frolics from across the pond, another snapshot from the modeling culture in England. Jumping the gun (for folk who have missed out), as the Founder, Editor, Drain Cleaner and Publisher of the UK based, but *International, Film and TV Model Club* (est 1992), I get the chance to see or hear about a wide range of kits via our club members which are 'home grown' and via this article I hope to enlighten you and let you build up your kit collection.

The dealers/traders are **not** the only ones here, but they *are the ones recommended by myself and the members* of the FTVMC as offering a good service so you may order with confidence. This is not to say that the other UK dealers are a bunch of low lifes, it's just that our members know a good thing when it sits up and bites them.

There are a few guidelines to aid you in ordering from over here - it's the same when we order from America - if you have been following previous articles, you may wish to skip this bit...

- ♦ Prices are in **Pounds Sterling**. Cheques and Money Orders **MUST** be made via a U.K. based Bank (i.e. Lloyds, Barclays, etc.). A U.K. based travel agent may also be able to assist you - always worth asking.

- ♦ If you write (and this includes letters to me) please, *please* remember to include a couple of IRCs (**International Reply Coupons**) or at

least throw in a couple of U.S. dollar bills to help with postage. This way you are sure of a reply.

- ♦ If you are unsure about anything - **PHONE!** Always ask for the telephone number, we do use the same language even if we spell things a little differently.

➤ **Editor's Note:** When dialing just about any country outside the United States, the numbers '011' must be dialed first (this indicates to the computer that your call is leaving the U.S.), followed by the Country Code (see listing in your phone book). This is then followed by the City Code (also listed in the phone book), then finally the local number. So let's say you were going to call a model company in Paris, France. You would dial 011 33 1 555 6767 as the complete number. If unsure, your long distance operator will be glad to help you.

- ♦ If an item tickles your fancy and it does not have a contact address, I will pass on your letters. *Please* remember the bit about IRC's or a few dollars to cover postage.

Things take time. Don't expect a reply overnight 'cos it ain't going to happen. Some outfits are 'one man band' operations.

Okay, the **LIONS** got kicked by the **Eagles**, but I still support them...wanna make something of it? In answer to an odd letter I received (with no address), I'm a big fan of the **Alien Trilogy** and **Babylon 5**.



To U.S. garage kit producers, if you wish to get your stuff seen over here, then my address is at the end of this article...bribes, etc. are always appreciated (that's the plug).

Thanks always to Fred for letting me show you what you have been missing out on.

Following *The Modeler's Resource* #10's letters page, I feel I should say a thank you to those who wrote in regarding the first 'They Came From Across the Pond...' article, especially Jim Bertges and Michael Oprean, J.A. Proveniers and Yves Savoie. The short answer to Yves' letter is that 'Across the Pond' aims to show as much diversity as possible, but more important to show you what is out there, in the real world, to spur you on. If you contact Ian Lawrence, I am sure he will answer all of your questions regarding Space 1999 craft...I hope you will follow up.

Okay chaps, let's rock...First under the spotlight is a 1:8 scale **Cyberman**, resin, as featured in the classic Doctor Who episode, *Tomb of the Cybermen*. This figure also has a small resin base and a scaled **Cybermat**. It is a limited run figure and will set you back about £45.00. I hope to cover some more Dr. Who items very soon.

Jonathan Dewar is rapidly becoming the most prolific British sculptor. He has numerous figures and busts doing the rounds at the moment, however, some of his most recent are a 1:6 **Barbarella** (7 resin parts, three metal bits to make the gray gun); a **Mask** figure with guns ready; this also has a cocked-legged dog(!) at about £55.00 and a really good **Mad Max** figure. Although the Max likeness to Mel Gibson is lacking, the overall pose, amount of parts and the novel use of 'fake' leather-look material (from which you construct the various straps, holster, etc.), make this kit a winner and at the £50.00 is a good value for money. Bases are supplied with the above kits. His 'new' kit is a two-figure **Mr. White VS Mr. Pink** at



Jonathan DeWar's **Mad Max**



**Jonthan DeWar's Mr. White VS Mr. Pink**

£85.00.

*Leon*, from the movie of the same name is the new figure from The Star Wars Emporium. Standing 12" tall, he comes with a base and his beloved plant. The photo is of the unfinished kit, but it will be ready as you are reading this...you are reading it, not just looking at the photos? Good. Leon will cost £60.00. For any of the above you can contact SWE (they accept credit card orders) on 01603 219750, or you can write them at: The Star Wars Emporium, 95A Upper St. Giles Street, Norwich, Norfolk, NR2 1AB United Kingdom.

*Star Trek* fans can add to their collection with this *Khan* bust, via Invaders Models. The resin kit comes with a fully detailed base, with worms! Even Kathleen, my wife, knew who this was, so it must be good. There is also a *McCoy* bust at about £20.00 each. They won't shatter your bank balance. Sculpted by Paul Fay, they are limited runs and I'm sure will sell out quickly. To get one, contact 01928 591344 or: Invaders Models, 48



***Star Trek's* McCoy (left) and Khan bust**



**Leon (in-progress)**

paragraph), but act fast, okay?

Are you a Judge Dredd fan? Fancy a 1:1 scale resin *Law Giver*? If so, the person to contact is: John Riddell, 'Kinlock House', 156 Woodvale Street, Glasgow, Scotland.

Killer Kits' next venture will be called *DeFens* and is based upon Michael Douglas from the movie, *Falling Down*. It will come with a choice of two arms, one holding a shotgun or baseball bat and a wall base will be included, also, at about £60.00 in 1:6 scale, it should be the kit to look out for.

And finally, sculptor Paul Pearce offers up his two figure kit, *A Cut Above*. As you can see, this resin and pewter kit features a *Predette* entwined about her alien prey, amidst a bucket load of parts. You will

**Boston Avenue,  
Runcorn, Cheshire  
WA7 5XF United  
Kingdom.**

*Babylon 5* has been tackled head on by a firm called Warp. Not only content with the *Star-Fury* (this has 17 resin parts, main body, four wings, four thrusters, eight exhaust flaps and is 1:32 scale), at about £45.00, it's great value for your dosh. I'm half way through constructing my kit and am well pleased with it. The next kit on their list will be the *B5 Station* (£60.00), followed by a *Shadowship* (£43.00), which has an 18" wingspan, mmmm!!

A *Varlon* and *Narn* fighter will be available while you feast your eyes on this article. Interested? Well, you should be, if you want to know more, you should be getting in touch with Frontier Models at: 6 Green Walk, Hailsham, East Sussex, BN27 1ST United Kingdom, Tel: 01323 441134.

Batfans will be very keen on a new 1:1 scale Batman bust (one piece fiberglass), sculpted by Mike Hill. This is also a limited run and (deep breath) - £150.00. Frontier stock this (address in above

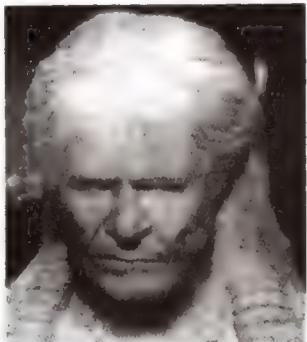
get 23 individual dreadlocks, body armor and a detailed base. The pics are of the sculpture in progress but the kit is now ready. Paul runs a very capable one-man outfit and it's worth

dropping him a line to see his 'stuff.' The firm's name is Phantasy Recast (Paul does *NOT* recast, and is strongly against recasting) and this limited run *Cut Above* costs £120.00. For more details, call 01502 516721 or contact: Phantasy Recast, 15 Holst Close, Lowestoft, Suffolk, NR33 9BZ.

Well folks, that wraps this article up. Things to look out for soon, apart from the Dr. Who kits previously mentioned are a look at some kits from Carpenter's classic, *The Thing*. That's your lot.

...best wishes and may your glue tube never harden.

**Andrew 'Mad Dog' Hall  
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## OLDER Import & Garage

Tecoude Cyberdyne endo skel  
Tecoude bagged King Kong w/ card  
Bowen Orig. Toxid Avenger

Brinn Moore Invisible Man resin

## Cinamodels Aurora

Phantom of Opera Aurora Repo  
Forgotten Prisoner (Not Sealed)

## StarBlazers Plastic kits

Yamato 2520 1/1500 sc plastic

## KAIYODO Vinyl Kits

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1962 Godzilla	1/250 sc
1962 Godzilla 10"	1/100 sc
New 1984 Godzilla	1/777 sc
1984 Godzilla 16"	1/100 sc
1988 Godzilla	1/250 sc
New 1984 Godzilla	1/400 sc
1989 Godzilla	1/400 sc
1992 Godzilla	1/400 sc
1993 Mechagodzilla	1/400 sc
1994 Godzilla	1/400 sc
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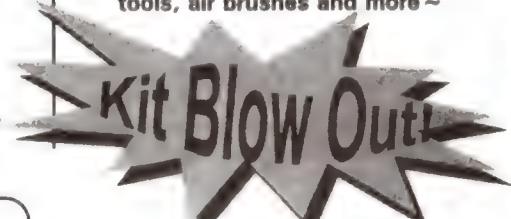
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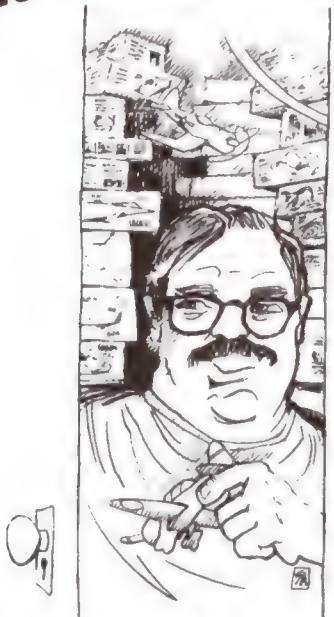
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# The Closet Hobbyist



## with Dennis Murphy

### Nichimo 1:48 Scale Ki-45 "Nick"

At the end of the 1930's, the world was becoming a very unstable place. Germany was fine-tuning its' weapons and tactics in Spain, along with support from Italy. Japan was doing the same thing in China. The rest of the world was just waking up to the realization that they too must prepare for war.

All the major players in W.W.II followed very different philosophies about weapons and tactics. That isn't the purpose of this column - to detail those differences. Yet, when many different approaches are followed that are so different, and all follow a certain specific tactical choice, it is interesting. When it turns out to be a universally bad choice, it becomes a lesson to learn from. The Ki-45 was the Japanese version of a lesson all the major air powers would learn during W.W.II. That is, the heavy fighter concept was impractical operationally.

Nichimo's rendition of the Nick is a well done kit that I feel doesn't get the attention it deserves. The casting is cleanly done and many features are included that other kits would require scratch building. The fit and the assembly of the kit is very good. The seams are tight and the engraving of panel lines is well done.

The interior of the cockpit is done with not only the usual floor, seat, control stick and instrument panel, but also includes side panels that housed breaker switches, secondary gauges, trim wheel and flap activating lever. For the interior of my kit, I only added seat belts and photo-etched belt latches and adjusters.

There is some debate about the actual color of the cockpit and other interior surfaces of



Japanese aircraft. As U.S. aircraft interiors varied from an almost olive green to a light yellow-green, Japanese aircraft varied from a fuchsia color to a turquoise color. For this model, I went with the darker fuchsia color.

The Nick was a twin engine aircraft. The Nichimo kit offers a pair of radial engines that build up very nicely. They could make some very nice 'mini-kits' on their own.

Behind the pilot was a tail gunner who manned a rifle caliber machine gun. This would have been the equivalent of trying to hold off a P-47 (8 .50 caliber machine) guns with one thirty caliber Browning Automatic Rifle. But in the kit that small weapon is deleted. Perhaps this is a commentary on the effectiveness of this weapon....naaaah.

Between the pilot and the gunner were the main weapons. A pair of 30mm cannons mounted at a 45 degree angle. In the belly was mounted a fixed 20mm cannon for ranging the 30's. If all this sounds weird, I agree and it really didn't work very well.

I painted this model to look like the photos I had seen of operational Ki-45's in the Philippines. These planes had seen a lot of use and not much maintenance. They looked like they had been in a war as a matter of fact.

First, I used a can of Testors Model Masters Chrome Silver paint. The plane was painted with this overall. I then airbrushed a light coat of Pactra's Imperial Army Green. I didn't lay it on as a solid coat, but spotted it, light and dark, on the upper surfaces only, to represent the paint applied in the field. Next, I put on the decals and painted the leading edges of the main wing yellow. Now I had to start taking it back off, down to the silver paint.

To remove the green paint in the areas that would show extra wear, like on the walkways of the wing and on the cockpit rails, I used some 1320 grit wet/dry sand paper and wet sanded those areas lightly. For the areas of the paint that needed to be chipped, I rolled up a piece of green Scotch Tape™ and applied it on

to the area I wanted chipped. When it is pulled off, it will bring off pieces of paint torn off at sharp little angles, just like paint chips.

The next paint technique was to streak dirty oil out of the radial engines. Radials always leak oil. When they are worn out it nearly pours out of them. Put them on a dirt field, they start to look really grubby. To gain the effect I wanted of a truly hammered war bird, I chose Poly S Oily Black paint and streaked it back, not down. Remember, we've got propellers and forward motion that drive this oil back.

As a final touch, some stretched sprue was attached from the antenna mast to the tail with white glue. This doesn't have to be tight when attached. After the glue dries, you light a match and quickly blow it out and draw it under the sprue and it will pop tight. A little steel colored paint on a nearly dry brush will give it the right color.

This kit is fun to do and builds quickly. It represents a concept that failed for whoever tried to develop it. The Bf-110 didn't work for the Luftwaffe, the Grizzly project didn't work for the U.S. Army Air Force and the Nick didn't work for the Japanese Air Force. They all packed a punch, but they were all too slow, too big and built on an assumption that was totally incorrect about how the air wars of W.W.II were going to be fought.

# Movie Make-up Magic for Your Figure Kits



Article & Photos by Alan "Doc" Friedman



Gel Medium applied w/Stipple Sponge

I'll bet it sounds all too familiar - the last model kits I built and painted were 30 years ago. You know the ones, those Aurora Monsters, assembled with Testors tube cement and painted with Testors Gloss Enamel on the kitchen table.

Those Universal Monster movies for the 1930's and 1940's that inspired those Aurora kits of the 1960's also inspired me to become a Make-up Artist in the Motion Picture & TV industry for the past 20 years. Some of the techniques and materials I use in make-up application, can work *cosmetically* on kits as well.

The material used should be available at local art supply or beauty supply stores, depending on where you live. Some though, may only be available through a theatrical supply house located on either East or West coast.



Stippled area painted, drybrushed & wash applied

One problem that plagues completed kits is that wherever any putty filler is used to fill seams, (or make correction/improvements), sculpted, sanded and primed areas usually appear uncharacteristically smooth. Smoother than the surrounding area. Also, after one primes a kit, all the imperfections you have missed with putty and sandpaper stand out. In both of these cases, I have had success using Liquitex Gel Medium, found at art supply stores. Gel Medium is thicker than tube acrylic paint and can be applied with a spatula to fill; or with water from a damp brush; or finger to smooth. The Gel Medium dries transparent and can be tinted with paint, layered and even textured by sculpting it with tools.

In addition to using tools, brushes or fingers to work within the Gel Medium, I have used a 'stipple sponge', available at theatrical supply stores. These synthetic sponges are used by make-up people to apply texture to flat surfaces. These stipple sponges vary in pore size and firmness, so that by using an up and down movement (stippling), spots or dots are deposited either evenly or unevenly, creating an enhanced surface texture surface.

These sponges generally come in squares or blocks and must be trimmed and rounded before use. I usually trim them into various 'egg' shapes giving me a wide and pointed end whatever the size. Whatever your choice of shape, the sponge must be rounded. Rounding it makes it possible to overlap these up and down stippled strokes. Without this, one would have multiple square shapes or designs in the shape of the sponge wherever it's placed.

The Liquitex Gel Medium can be textured using these stipple sponges. They may be used dry or damp with water. When dry, it may be lightly sanded to help it blend into the surrounding area and then painted and drybrushed as usual.

These sponges can also be used to apply paint. The dots/spots of paint from these sponges may be left as is or blended or even smudged with a dry or moist brush. In addition, when the angle of the stroke is varied, the length of the dots can also be changed accordingly. One of the more coarser sponges can be scraped or dragged across a surface creating tears or impact strikes.

In order to save stippling sponges, they must be cleaned or rinsed out before they dry. If the Gel Medium or paint is not removed with soap and water, the only alternative is to trim off the old paint after it has dried.



Dye Brush & Spatula used in Spatter technique

Another way to create the illusion of texture on your kit where it does not already exist is by using what make-up people and hair stylists call a dye brush, available at beauty supply stores. This is used for spattering a color on a surface. A dye brush looks like a tooth brush, but has fewer more coarse natural brushes. You might try an old toothbrush,



Finished stone after stippling & washes



### White Glue to fill in the cracks!

but you'll find the dye brush performs better with paint.

In this spatter technique, the primed and base color coated portion of the kit is placed in a spray paint area to contain the overspray. The dye brush is held in one hand and moistened with water or solvent and the tip only is used to pick up paint off a flat palette or surface.

A spatula is held in the other hand and while holding the paint-loaded dye brush near the kit, the spatula is drawn back away from the kit, through the front of the brush. This will cause the bristles of the brush to flip or flick small spots/dots of paint onto



the model.

For gravestones or floors, use overlapping shades of white, black and grays. For stones or boulders, add shades of brown.

This technique should appear very random and can be used under or over drybrushing or alone as illustrated to simulate polished granite gravestones. (Washes, gloss clear and turf have been added to the stone in photo previous page, bottom right).

Where two pieces meet at a 90° angle, they always appear to remain as two separate pieces. By applying a bead of any white craft glue to one end of the assembly and letting it flow evenly to the other end, the seam will become filled smoothly and evenly. The procedure might have to be repeated more than once depending on the thickness of the seam or the glue. The white glue dries clear, but will need to be painted or coated with the appropriate sealer since it would remain water soluble.

This technique can also be used to blend pieces that have been painted separately. The white glue can be used cosmetically on gaps anywhere on a kit especially on hard to reach areas since the white glue will flow into where it's needed.

It is easier to apply washes using paint or water colors if the surface tension on the model has been broken. This may be accomplished by using a damp brush or I have found that I prefer using a small bottle of Evian™ Atomizer spray (available at drug or beauty supply stores). The small spray bottle of water provided a fine mist of water that would be lightly dusted to prime the surface and contain the wash exactly where it is wanted. Any pump sprayer or atomizer can be employed, but using just enough water to break the surface tension is required, not leaving the whole kit dripping wet!

Another item available at your local beauty supply store is a dispenser for liquids called a Menda Pump. This is a plastic or ceramic vessel that has a round, metal trough top with an opening in the center. By pressing the top down with a brush tip, the liquid contained within is transported up from the bottle and deposited in the metal trough top for immediate usage. The liquid remains available, yet the opportunity for evaporation and/or spillage is greatly reduced. Some even have tops that lock for long term storage or travel.

When completing my first kits, I was very unhappy with any of the matte sprays I was using to seal and protect my kits. To me, they just were not

matte enough! In fact, they seemed downright glossy! Tom Gilliland, of Kit Kraft, in the Los Angeles area, explained that the ratio of matting agent to product is very small. Storing on a shelf at home or hobby store, deposits the matting agent on the bottom of the spray can. If the can is not agitated 3 - 5 minutes prior to each use, the first few sprays siphons the matting agent directly from the bottom of the can, leaving the entire can a gloss spray. So, shake it baby, shake it! As a matter of course, I store my cans of matte spray upside down. I'm not sure if this does anything, but it makes me feel better.

I hope what I've provided here allows you to add to your arsenal. At least give them a try and have fun. You may see some improvement and less hassle in building and painting all of those kits that are stored in your closet.

### Theatrical Suppliers (West Coast)

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Alan Friedman is an awards nominated Make-up Artist member of the Hollywood Guild of Make-up Artists and Hairstylists, Local #706 and The Academy of Television Arts & Sciences.

Alan's recent credits include the feature films, Mel Brooks' *Dracula - Dead and Loving It; Clueless; The Brady Bunch Movie; and Hard to Kill* with Steven Segal. TV credits include the recent production, *Streetcar Named Desire* and is nominated for a Cable Ace Award for Best Make-up for the HBO movie, *Witch Hunt* with Dennis Hopper and Penelope Ann Miller. Currently a freelance Facial Designer, Instructor and Lecturer, he also consults with plastic surgeons devising post-operative make-up styles for men and women who have undergone cosmetic or corrective surgery. He may be written to by way of this magazine.



**The finished product (far left) and some of the tools of the Hollywood make-up trade to help give your kits that realistic look.**

# Boris Vallejo's

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Here is some model-relating reading in past, current and upcoming issues of *Airbrush-Action* magazine:

**October 1995 ~ Tom Gilliland**

**Bringing Giger's Alien Queen to Life**  
~ a 'how-to' on Halcyon's Queen Alien  
kit



The March issue of *Airbrush-Action* features another demo by Tom Gilliland.

**February 1996 ~ Fred DeRuvo**

**Dinosaurs & Taxidermy Paints**  
~ a 'how-to' on using stains and  
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**Graf-fiti Creations** is announcing the release of an all-new Gorilla kit. This one is titled, *Squeeze Play* and, as you can see, a prehistoric Ape and monstrous snake battle to the death in a primeval jungle. Base included. Contact them at: PO Box 10620, Costa Mesa, CA 92627-1062 Fax/Voice: 714/751-8620

**Skull Island Models** is proud to announce their first kit, *The Beckoning*. Sculpted by Steve "In the Arena" Goodrich, kit comes in 6 solid, white resin pieces, stands 10" tall when completed and sells for \$50 plus \$3.00 s/h.

For more information, please contact them at:

Skull Island Models  
PO Box 993  
New Milford, CT 06776



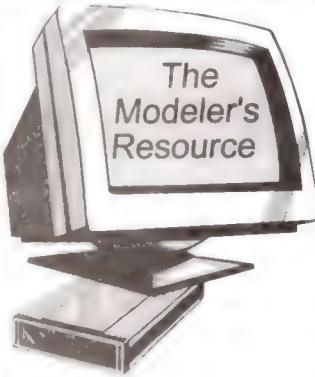
**Dragon, Inc.** brings you two kits to spruce up your dinosaur collection. Pictured are the 1:5 scale Dimetrodon and Edaphosaurus for your building pleasure.

Each kit is about 22" long and 9" high. Keith Strasser of Dragon, informs us that the research material for these two dinos was obtained from The Museum of Natural History, in New York.

Either of the kits are available for \$100 each, or for \$150 each with a base. He'll sell them with or without!

For more information, please contact Keith at:

Dragon, Inc.  
15 Sandalwood Drive  
Smithtown, NY 11787  
516/724-6583



## Go On-Line with The Modeler's Resource!!

The Modeler's Resource Internet site: <http://www.valleynet.com/~modres/>

Here are some other Internet Sites you may want to visit next time you're on-line:

- ◆ **GREMLINS IN THE GARAGE** - <http://www.gremlins.com> (gotta be *the* best model-related e-zine on the Internet!)
- ◆ **VIDEO WORKBENCH** - <http://www.southwind.net> (Videos to help you build and photograph those kits)
- ◆ **HORIZON** - <http://www.wonderweb.com/horizon> (You know these guys!)
- ◆ **FINESCALE MODELER** - <http://www.cabm.rutgers.edu/~hooper/miniatures/bill/fsm.html> (That's a mouth full, but the page is nice)
- ◆ **MONSTERS IN MOTION** - <http://www.invis.com/collectiblescastle/monstersinmotion>
- ◆ **MODEL MANIA** - <http://www.jtr.com/model/mania.htm> (David Fisher's Internet site)
- ◆ **REC.MODELS.SCALE** - [http://msowww.anu.edu.au/~dfk/scale\\_model.html](http://msowww.anu.edu.au/~dfk/scale_model.html)



Ron McPherson, president of a new company called, **IMAGINE** would like to introduce, *Zyla*. At 1:6 scale, *Zyla* is 12 inches tall and only \$89.95 (plus \$5.00 s/h). Sculpted by Paul Mendoza, cast by Ron Santellano, with Tom Gilliland as Technical Advisor.

The pictured kit is *not* in its completed form.

Additional utilities will be added as well as modifications to the gun. The kit will also include a detailed comic strip and instructions.

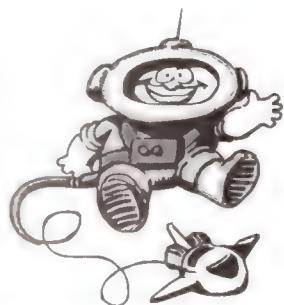
This is a limited edition and other kits are being planned. For orders or information, contact: *Ron McPherson, 1319 Buena Vista #A, Burbank, CA 91505 Tel: 818/562-1922*

Here is **Dr. Voodoo's Goo Goo Mummies** presentation of **Monstrous Milt**. This kit is sculpted by Bill Lynn, is 10 inches tall, consists of 8 resin pieces (including base and back wall), and comes in a box w/ color graphics. Cost of the kit is \$85.00 plus \$5.00 shipping/handling. This company accepts Money Orders only and you may send them to: **Dr. Voodoo's Goo Goo Mummies, PO Box 26067, St. Louis, MO 63136 (No PO Boxes please).**



Arne Jerde is introducing a couple of new space-related kits. The first, *Spaceport* in which your Science Fiction Fantasy becomes reality with this 1950's style rocket ship and base. The classic bullet shaped rocket ship (11" high), comes with three wing mounted rocket engines - powerful enough to escape any gravity field in the solar system. The Spaceport (mounted on 8" X 10" oval base), includes landing field, rocky terrain and numerous futuristic buildings (8 pieces total). Price is \$75 postpaid.

Arne's second kit is the *Superdeformed UFO*. Menacing, big-brained Martian sits in his 3 ¾" diameter saucer with a fully-detailed cockpit and covered by a clear plastic bubble. Kit also comes with moon base and plastic rod. Price is \$30 postpaid. Check or Money Order made payable to Arne Jerde and you can contact him at: **3015 Eastern Avenue, #39, Sacramento, CA 95821 Tel: 916/483-0990 or 916/483-4501**





Coming down the pike from Horizon is quite a bit of stuff and for you Batfans, life is sweet! *Robin*, *The Riddler* and *Bane* were available as we went to press in 1:8 scale solid resin. Each comes with a base and nameplate. *Batman* and *The Catwoman* should be available soon, also in 1:8 scale solid resin. *The Joker*, previously released in

vinyl has been resurrected in 1:5 scale solid resin and now comes with a diorama base and wall diorama. As you can see from the pic, it looks pretty cool. I particularly enjoy all the money flying around.

Horizon has not neglected vehicular modellers either with all-new renditions of the 1980's *Batplane* and *Batmobile*, both sculpted by Sen Maruyama, in 1:24 scale resin.

*Venom* (not pictured) is also slated for a

resin run, complete with base and wall diorama.

Finally, (whew!), DC's *The Flash* is making his way to store shelves soon, in 1:5 scale resin, sculpted by Oluf W. Hartvigson. Just looking at the determination on The Flash's face and the intensity of pose gives the illusion that he's riding the jet stream. If you want him, you'd better get him fast, because he may be gone before you know it!



**HORIZON**  
**Batplane™**  
HIGHLY DETAILED  
SOLID MODEL KIT  
(c. 1980's)

1/24 Scale  
Sen Maruyama

**Batmobile™**  
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Testors is following up the success of their first UFO with another kit. Pictured below is the new *Roswell UFO* in 1:48 scale. This is the craft that allegedly crashed near Roswell, NM in 1948. The kit is based on eye-witness reports generated at the crash site. Kind of reminds of "Uncle Martin", doesn't it?

Also, a number of weird and wild vehicles: *Dairyland Express* (top right), *Frankenstude* (middle right) and *Frankenwoodiac* (bottom right). These three last kits are done in resin and are in 1:25 scale.

By the way, the letters "HSO" stand for "Hobby Shop Only" and these are limited-run editions of kits made exclusively for hobby shop distribution. Testors has chosen subjects that are designed to appeal to the experienced modeler. Beyond that these kits are designated "Model Master HSO" which means that they have taken this concept a step further with detailing and resin. A number of the kits come with photo-etched parts.



**Inteleg's** new Crow Cold-Cast Bronze or Fully Painted Porcelain Statue faithfully captures the Brandon Lee's character in *The Crow*. These are limited editions.

*Inteleg International, 821 Aubrey Ave, Ardmore, PA 19003*



**Cellar Cast** has released another licensed Boris Vallejo kit. This time, it's *Amazon's Pet*, consisting of 5 resin pieces, figure and base, sculpted by Steve West.

Price is \$125. Contact them at: 9621 - 54th Ave S., Seattle, WA 98118 Tel: 206/723-6801.



Dairyland Express [1:25 • N/A]



Frankenstude [1:25 • N/A]



Frankenwoodiac [1:25 • N/A]

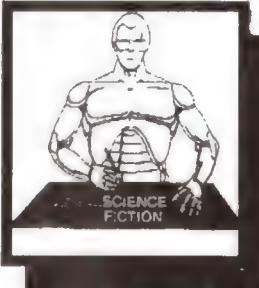


photo-etched brass parts and decals.

New *Gundam Markers* are detailing pens from *Gunze Sangyo* which would probably be perfect for creating panel lines. They have 0.05mm tips, are oil-based and are ERASABLE with any white gum art eraser.

To receive their new catalog and join the mailing list for information on the latest releases, send an International Postal Money Order for CAD\$2 to:

**Basement Corner Collections**  
3945-118 Avenue  
Edmonton, Alberta  
Canada T5W 0Z8

**Revell** continues to crank out the kits. Pictured here are just a few of the highly sought after Roth related reissues. Plus, Revell will also be issuing the totally new *Beatnik Bandit II*.

**Revell** is also expanding their line of accessories by producing a line of non-toxic, water-based hobby paints. They are designed to specifically adhere to polystyrene plastic models and will come in the following 12 colors, in  $\frac{1}{4}$  oz. size:

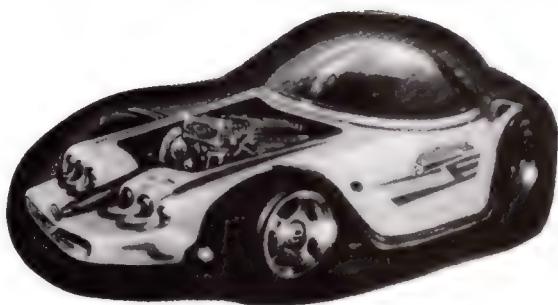
*Gloss Black, Gloss Yellow, Gloss Dark Blue, Gloss Green, Olive Drab, Gray, Gloss White, Gloss Red, Gloss Silver, Gloss Light Blue, Military Brown and Flat Black.* Beyond this, two paint sets will be available: a *Model Car Paint Set* and a *Military Paint Set*. Each set contains 12 water based paints and one brush.

**Monogram** will also be offering up quite a bit to pick from. They've got the famous Beer Wagon Show Rod (already available), tons of race cars and tanks. Another of Tom Daniel's designs slated for release is the *Groovy Grader*. For you Aurora aficionados, they're bringing back the *UFO* from *The Invaders*.

But of course, what makes many of us tick is the upcoming *Robin™* and *The Riddler™ figure kits*. As we mentioned in our last issue #10, John Dennett not only sculpted the new vinyl Batman kit, but also the Robin kit and that, along with the upcoming Riddler are kits that we can't wait to set on the shelf next to Batman.



Monogram's Voyager Kazon



Roth's new Beatnik Bandit II



Some other great reissues: Roth's *The Outlaw* and *Robbinhood Fink* (below left) and Mother's *Worry*



7622



7623

**Joy's Toys** is a distributor for historic miniature figures, produced by *NIENA Company*, based in St. Petersburg, Russia. They range in size from 54mm to 90mm. Some of the categories covered are: *Mythology, Russian Czars, Warriors from Napoleonic Wars to Modern Times*. They also include personalities like *Bill & Hillary Clinton*, and animals such as *horses and dogs* and everyday people like the ones in the picture at right, a policeman with child.

For more information, including prices, please contact:

**Joy's Toys**  
175 South Reynolds Street, #K411  
Alexandria, VA 22304



**Andrea Miniatures** of Spain, has a ton of small, white metal figure kits. Pictured below are *German Gothic Knight (1480), 90mm* (below left); *British Colour Sergeant, 2nd Battalion, 24th Regiment (Rorke's Drift) 90mm* (below middle); *Crown Jewel, 1880's, 54mm* (below right).

This particular company is probably well known by many of our SCAHMS friends, but for those of you into the "normal" garage kit, some of these might be welcome additions and a change of pace. Most of the major wars are covered with individual and sometimes diorama scenes (i.e. Custer's Last Stand), as well as figures from the Golden West, the Roman Times, Medieval Knights, Native Americans from days gone by and many others.

We first found these kits (along with many others) in a store in Cambria, CA called, **The Soldier Factory**. For more information, you might want to stop in and see them at **789 Main Street, Cambria, CA 93428 Tel: 805/927-3804**



## **The Modeler's Resource**

July #12



Horizon's Windslasher Gets the Water Treatment!

Actual cover may be different

## *Coming in the July issue of **The Modeler's Resource...***

- Jimmy Flintstone's newest creations
- The Latest on Ed Newton
- Profile of Danny Siracco & Dimensional Designs
- Creating water like you've never seen it! with Tommy Ellis
- Painting the Perfect Woman (kit, of course) with Tom Gilliland
- Mold-Making & Casting with Mark Kaelin and Mark Brokaw
- Profile: Sandy Collora
- Show coverage

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| Gallery   | - Kit pictures.                     |
| Resources | - Other places for kit information. |

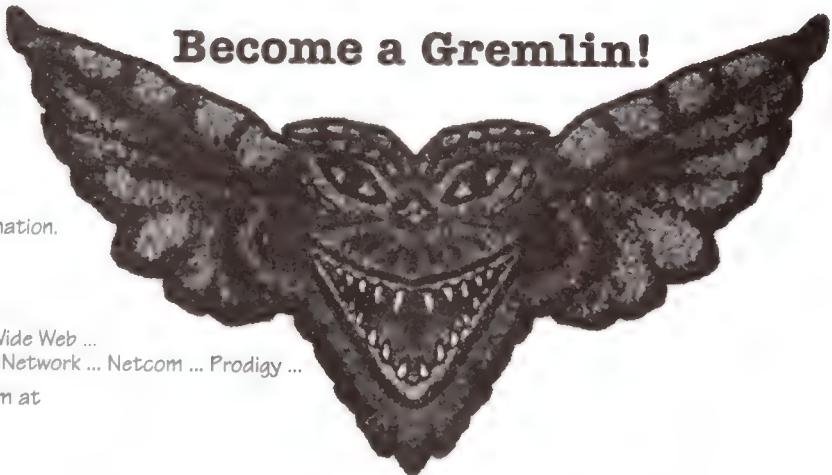
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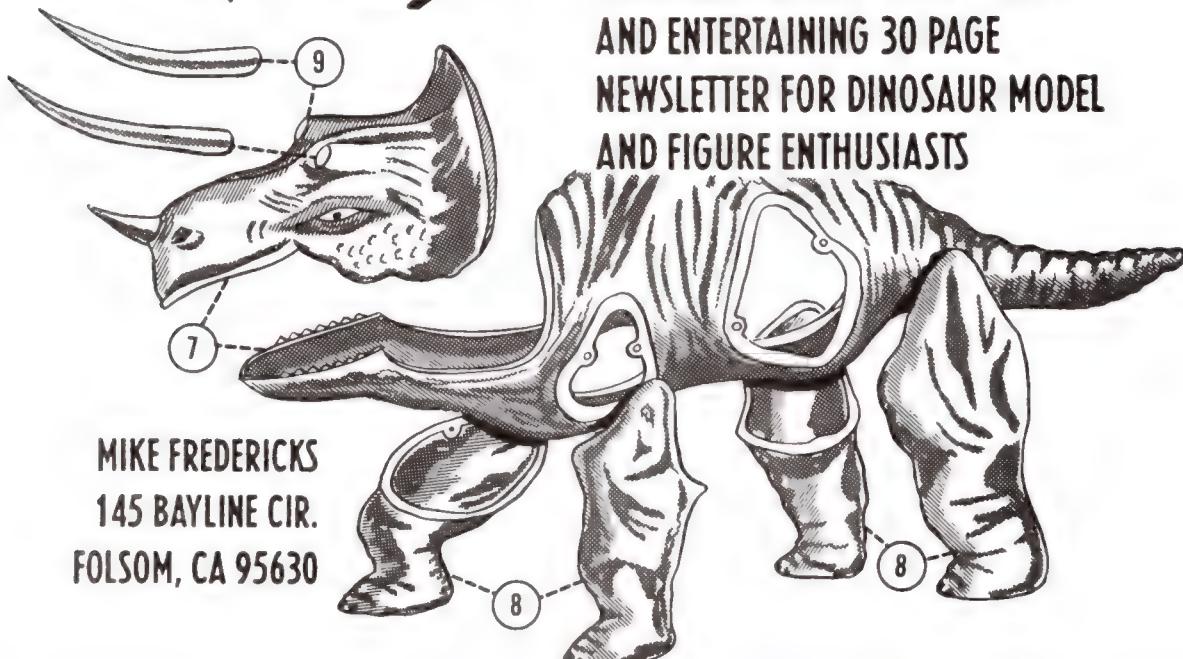
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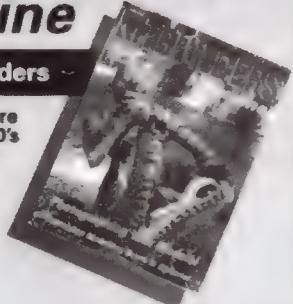
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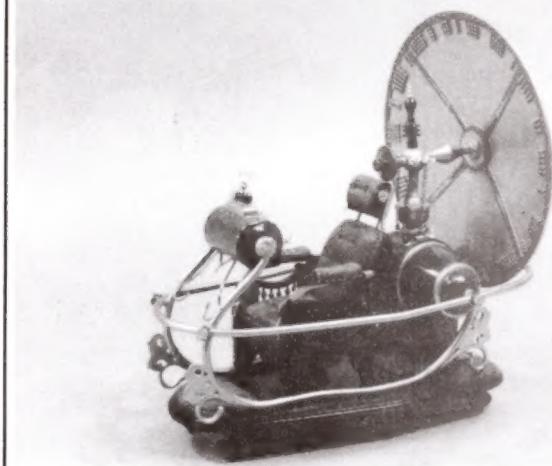
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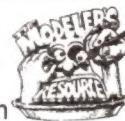
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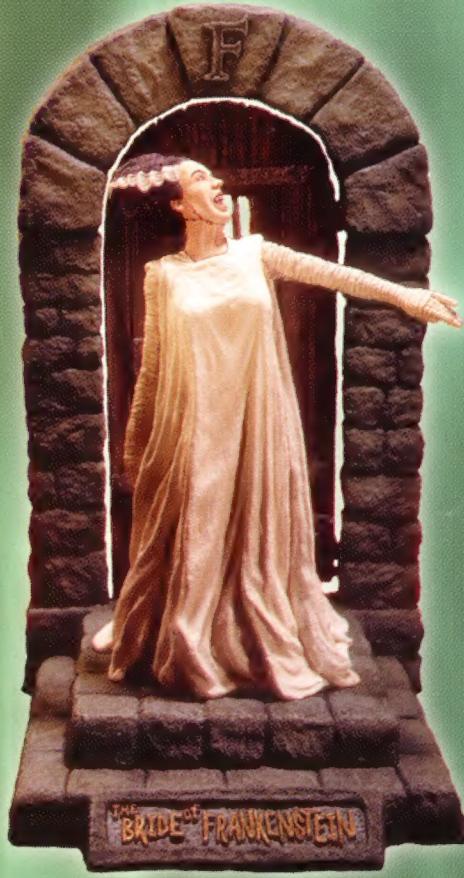
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